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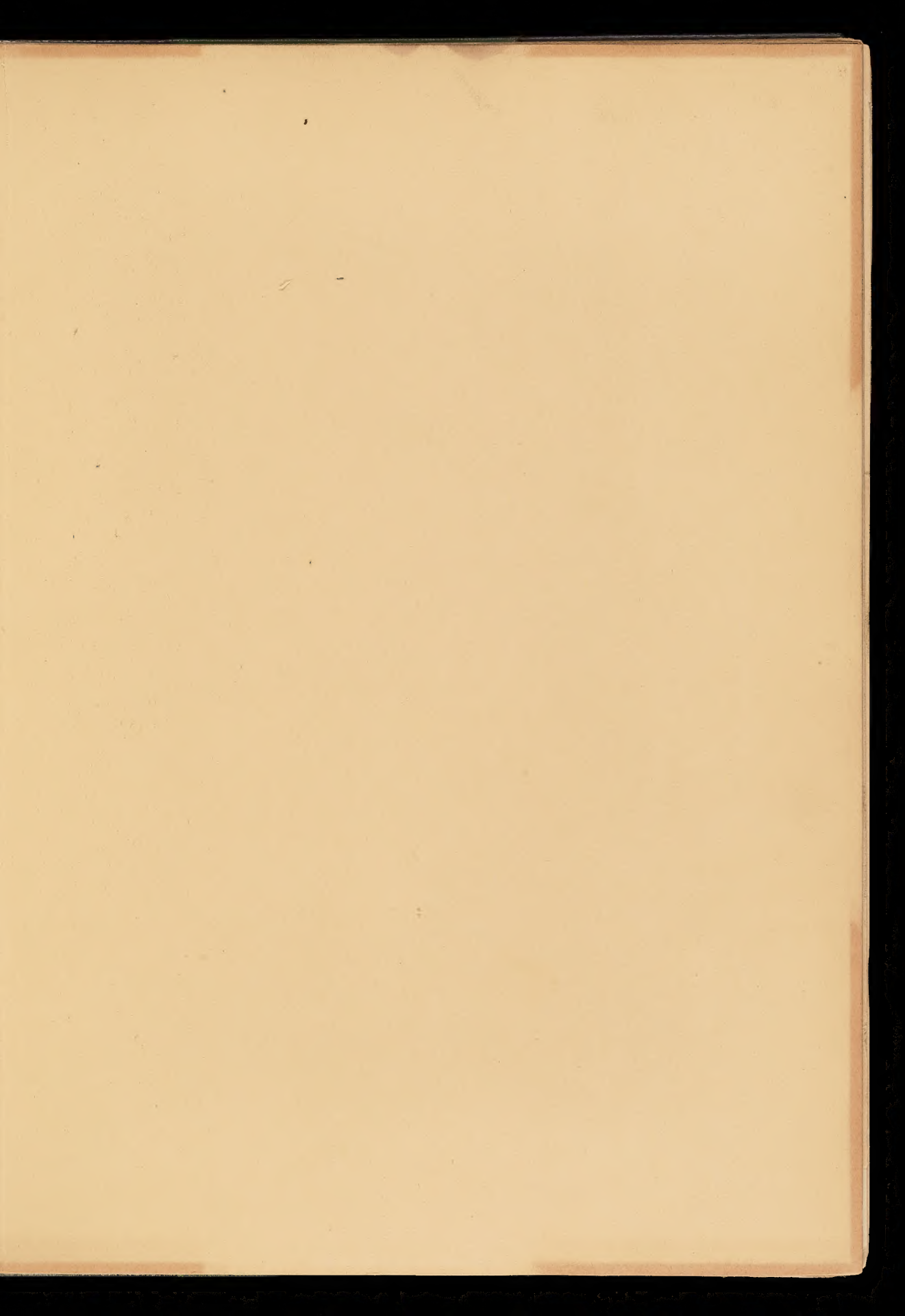
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M. KNOEDLER & CO.

556-8 FIFTH AVE.

NEW YORK



PAINTING BOUGHT BY H. B. HOLLINS.

January 1903,

8975

1 Ptg. by Richard Wilson,

"Sion House and Thames from Ken", 54-7/8 x 36,

\$6,500

*1899 1st. Room
Sept. 1899*

November 1904

10025

1 Ptg. by George Romney,

"Portrait of Sir Richard Sullivan" 40-1/8 x 50-1/4, 14,500

*Thos. Agnew & Sons
Del. 13/1902
£ m x x x*

February 1909,

Ex. 14

1 Water Color by E. D. Boit,

BOUGHT BY H. B. HOLLINS, JR.

BOUGHT BY MRS. H. B. HOLLINS.

February 1909

Ex. 35

1 Water Color by E. D. Boit,

"On the Road to Spain at Bidart",

100.

HOLLINS ART DRAWS CROWD OF BIDDERS

N. Y. Tribune 1-13-15.
Session at Anderson's Totals
\$13,556—Chippendale Book-
case Brings \$3,750.

Despite the stormy weather of yesterday the Anderson Galleries, Madison av. at 40th st., were filled with bidders and buyers at the opening session of the sale of the collection of noteworthy early English, French and Italian paintings, bronzes miniatures, porcelain and Chippendale and French furniture, consigned by Mrs. Henry B. Hollins and others. The afternoon session, embracing 146 lots, brought a total of \$13,556.

It was a Chippendale mahogany bookcase, eight feet long and nine feet high, that brought the top price, \$3,750, which was paid by Thomas Hayward. The lower part of the case is fitted with cupboards ornamented with carved mouldings, the upper part being divided into three unequal compartments, thin doors glazed in octagonal panels. The same buyer gave \$1,600 for a Chippendale mahogany cabinet secretary, with a square base and fluted corner columns.

R. Arthur Heller gave \$900 for an antique Flemish tapestry, showing a group of figures in the foreground gathered before a basket in which lies an infant, probably intended to represent Moses. Above rise trees in full verdure, and through them is seen a distant city at the base of a hill. The same buyer paid \$825 for a tapestry entitled "The Chase," depicting a forest scene with a hunting party.

For an antique threefold leather screen the Scribners paid \$405, and for a French writing desk of Louis XV style of Italian walnut and mahogany marquetry F. Bowles gave \$275. Two Chippendale mahogany armchairs went to P. E. Moe for \$260 and G. H. Fearon's bid of \$225 was the highest for a Louis XV library table with cabriole legs and serpentine bed.

At the evening session a collection of early English mezzotints, line and stipple engravings and sporting French and Japanese prints was dispersed.

Scott and Fowles paid \$1,900 at the evening session for a three-quarter length picture of Catherine Mignard, holding a portrait of her father, by Jean Daulle, an early French line engraver. The same price was paid by W. D. Schuyler for a first state engraving by Valentine Green, after Reynolds, of "Emily Mary, Countess of Salisbury." It shows a full length portrait of the countess in a landscape, drawing on a glove, her spaniel catching the end of her looped overdress in his mouth. Mr. Schuyler also gave \$1,700 for a full length portrait by the same artist of "Georgiana, Duchess of Devonshire," after Reynolds—a first state impression from the royal collection at Windsor.

The Knoedlers gave \$1,500 for a second state proof before the title of Thomas Watson's "Lady (Catherine) Bampfylde," after Reynolds, and \$650 for an unfinished proof, before all letters, of "Mrs. Elizabeth Taylor," after Reynolds, by William Dickinson. "The Irish Graces" (daughters of Sir William Montgomery), a proof of the first state by Thomas Watson, went to Scott & Fowles for \$1,000.

RAEBURN PORTRAIT SELLS FOR \$8,000

N. Y. Tribune 1-14-15.
Other Paintings Bring Good
Prices at Last Session of
Hollins Sale.

There was brisk bidding last night by a throng of art lovers that filled the Anderson Art Gallery at the fourth and final session of the Hollins sale, which resulted in a total of \$42,607 50, bringing the aggregate of the entire sale up to \$84,481 75.

Sir Henry Raeburn's portrait of James Haig, from the David H. King collection, was sold to A. E. Smith for \$8,000. The canvas was painted by the Scotch artist in 1812.

A. E. Smith also gave \$6,000 for "Charity: The Misses Newdigate of Surrey," by Sir Thomas Lawrence. The picture was shown at the "exhibition of fair women" at London in 1894. Still another of Mr. Smith's purchases was a "Portrait of the Duchess of Gloucester," by Sir Joshua Reynolds, and for this he paid \$2,600.

The Knoedlers gave \$4,200 for George Romney's "Portrait of Sir Richard Joseph Sullivan," a handsome, blue-eyed man, wearing a red coat, black knee breeches and a powdered wig. This picture was originally bought from Knoedler & Co., who acquired it from Agnew & Sons, London. The Knoedlers also bought Richard Wilson's "English Landscape." Rubens's "Salome" was sold to J. P. Carama for \$1,450, and Lancret's "The Swing" went to W. Michel for \$1,400. He also gave \$1,000 for the "Portrait of the Countess of Erroll," by Sir Martin Archer Shee.

The rare books and fine bindings contained in the library of Mrs. Henry B. Hollins and others were sold in the afternoon. The highest price of the session—\$725—was paid by Gabriel Weis for what is regarded by experts as an exceedingly fine set of the works of Charles Dickens in forty volumes.

\$3,750 FOR A BOOKCASE AT THE HOLLINS SALE

N.Y. World — 1-13-15

**Big Example of Chippendale
Bought by Thomas Hayward
at Top Price of Items.**

Two sets of buyers, the first interested in furnishings and the second in engravings and other prints, attended afternoon and evening sales yesterday of the household effects of Mrs. Henry B. Hollins, in the Anderson auction rooms, Madison Avenue and Fortieth Street. The auditorium was filled at both sessions, which yielded \$32,527.50, the afternoon total being \$13,566 and that of the evening, in which art dealers were rival bidders, amounting to \$18,961.50.

Of chief interest in the afternoon was a Chippendale mahogany bookcase, 8 feet long and 9 feet high. Bidding started at \$1,000, made rapid \$250 jumps until Thomas Hayward bid \$3,750, the high price. The same buyer paid \$1,600 for a Chippendale mahogany cabinet secretary, with one foot of moulding and the top ornament missing.

The evening sale brought the Scott & Fowles Company, M. Knoedler & Co., Robert Friedenberg, W. D. Schuyler and Ackerman & Son into active competition, and prices touched four figures in dollars for several of the most coveted mezzotints and other prints.

The Scott & Fowles Company paid \$1,900 for William Dickinson's mezzotint of Mrs. Pelham, first state, after the painting by Reynolds called "Feeding Chickens." Mr. Schuyler paid \$1,700 for Valentine Green's mezzotint, first state, but slightly damaged, from the royal collection at Windsor, of Georgiana, Duchess of Devonshire, after Reynolds, and \$1,900 for Green's mezzotint of the Countess of Salisbury, after Reynolds. Scott & Fowles gave \$1,600 for Green's Lady Elizabeth Compton, after Reynolds.

Thomas Watson's "The Irish Graces," daughters of Sir William Montgomery, mezzotint after Reynolds, brought \$1,000 from Scott & Fowles. M. Knoedler & Co. paid \$1,500 for Watson's "Lady Catherine Bampfylde," after Reynolds, mezzotint in second state and corner repaired.

Following are some of the chief items, buyers and prices at the two sales:

Antique French tapestry, "The Chase," 11 feet 2 inches by 10 feet 8 inches, R. Arthur Heller, \$825.

Antique Flemish tapestry, probably Moses in the Bulrushes, R. Arthur Heller, \$900.

Miss Farren, Countess of Derby, mezzotint by Bartolozzi, after Lawrence, Scott & Fowles, \$410.

Emily Mary, Countess of Salisbury, mezzotint by Valentine Green, after Reynolds, W. D. Schuyler, \$1,900.

Lady Elizabeth Compton, mezzotint by Green, after Reynolds, Scott & Fowles, \$1,600.

Duchess of Devonshire, mezzotint by Green, after Reynolds, W. D. Schuyler, \$1,700.

Gen. Washington, mezzotint by Green, after Trumbull, W. D. Schuyler, \$275.

Lady Catherine Bampfylde, mezzotint by Watson, after Reynolds, M. Knoedler & Co., \$1,500.

MRS. HOLLINS'S SALES NETTED \$84,481.75

N.Y. World — 1-14-15

**Her Oil Paintings and Miniatures
at Last Night's Auction
Brought \$42,607.75.**

Mrs. Henry B. Hollins's oil paintings and miniatures by English masters brought \$42,607.75 last night in the Anderson auction rooms, Madison Avenue and Fortieth Street, making the total for her household belongings at four sales \$84,481.75. Her books and fine bindings in the afternoon sold for \$9,246.75.

The high price at the night sale was \$8,000, which A. E. Smith paid for Raeburn's oil portrait of James Haig. M. Knoedler & Co. paid \$4,200 for Romney's oil portrait of Sir Richard Joseph Sullivan. Sir Thomas Lawrence's portrait of the Misses Newdigate of Surrey, known as "Charity," brought \$6,000 from Mr. Smith, who also bought for \$2,600 Sir Joshua Reynolds's portrait of the Duchess of Gloucester, and Lawrence's portrait of Master Peters for \$1,000.

Other Portraits Sold.

The portrait of the Marquise de Breteuil by Drouais was sold to Marston E. Drake for \$1,300. M. Michel paid \$1,400 for Lancret's "The Swing" and \$1,000 for the portrait of the Countess of Erroll by Sir Martin Archer Shee.

M. Knoedler & Co. gave \$1,000 for an English landscape by Richard Wilson. Arthur H. Hahlo & Co. paid \$1,000 for Sir William Beechey's portrait of Miss Melville and J. C. Carama bought "Salome," attributed to Rubens for \$1,450.

The Ehrich galleries gave \$600 for Kneller's portrait of Lady Frances Hamilton, and \$700 for Henry Wyatt's "Portrait of a Lady."

Among the miniatures painted on ivory, A. E. Smith bought for \$385 a portrait of Miss Bedingfield, afterward the wife of Lord Petre, by Andrew Plimer, and \$500 for Plimer's portrait of Miss Lockwood, set in gold, encircled with pearls, and a monogram of pearls over braided hair as background.

At the afternoon sale of books and bindings, nineteen items out of 277 brought each \$100 or more. G. S. Heilman paid \$325 for Xenophon's works, rendered into Latin, from the library of Grolier, a folio in brown calf, tooled and gilt in compartments and with arabesque ornaments, bearing Grolier's name and motto on the covers.

\$725 for Set of Dickens.

G. Weis paid \$725 for the National edition of Dickens, containing signatures of Dickens, Tennyson and others, several bank checks of Dickens and autograph letters by Charles Dickens the younger and Mamie Dickens. G. D. Smith paid \$525 for a folio of illuminated prayers, printed in Amsterdam in 1744. Charles Scribner's Sons bought for \$120 a French manuscript sermon, the red Morocco binding bearing the arms of Mme. de Pompadour, and \$120 for Nolhac's work on Nattier, painter at the court of Louis XV, one of the seventy-five copies printed in Paris in 1905.

BOOKCASE SELLS FOR \$3,750.

Sum! 1-13-18.
Mezzotints Bring \$1,900 at Art Sale
of Mrs. Hollins and Others.

In spite of yesterday's inclement weather both sessions of the first day's sale of the art collections of Mrs. Henry B. Hollins and others bought interested audiences to the Anderson galleries and elicited some lively bidding. The afternoon was taken up with the dispersal of the furniture, and the wonderful mezzotints brought the collectors back to the galleries in the evening.

The highest figure of the afternoon was the \$3,750 paid by Thomas Hayward for No. 143, a Chippendale mahogany bookcase of an exceedingly pleasing design. For No. 104, a Chippendale mahogany cabinet secretary, Mr. Hayward gave \$1,600. R. A. Heller purchased both of the tapestries in the collection, paying \$825 for No. 99, a French tapestry typifying "The Chase," and \$900 for No. 100, a Flemish weave representing "Moses in the Bullrushes."

Other prices in the afternoon were: No. 71, two Chippendale chairs, to T. E. Moe for \$260; No. 72, an antique lacquered cabinet, to John Moneghan for \$100; No. 78, a Chippendale sofa, to C. R. Kupner, for \$180; No. 91, a French writing desk, to F. Bowles for \$275; No. 129, a Chinese rug, to H. W. du Puy for \$200, and No. 139, a French library table, to G. H. Fearons, for \$225.

Well known art dealers were the chief purchasers in the evening sale, and most of the splendid mezzotints went to them. The Valentine Green mezzotint portrait of the Countess of Salisbury sold to W. E. Schuyler for \$1,900, and the William Dickinson portrait of Mrs. Pelham went to Scott & Fowles for the same price. These were the chief sales of the night.

Scott & Fowles also paid \$410 for No. 147, Bartolozzi's "Miss Farren"; \$230 for No. 166, Dickinson's "Viscountess Crosbie"; \$350 for No. 167, the same engraver's "Mrs. Gwynne and Mrs. Bunbury"; \$1,600 for No. 224, Valentine Green's "Lady Elizabeth Compton"; \$1,000 for No. 295, Thomas Watson's "The Three Irish Graces," and \$450 for No. 296, Watson's "Mrs. Hardinge," engraved after the Reynolds portrait.

M. Knoedler & Co. bought No. 297, Thomas Watson's "Lady Bampfylde," for \$1,500; No. 252, Joseph P. L. Marchi's "Oliver Goldsmith," for \$275, and No. 165, William Dickinson's "Mrs. Elizabeth Taylor."

No. 225, Valentine Green's "Duchess of Devonshire," went to W. E. Schuyler for \$1,900. Other sales were: No. 139, "Louise Marie," by L. Arlent Edwards, to R. Fridenberg for \$270, and No. 290, William Ward's "Inside of a Country Ale-house," to Ackerman & Co. for \$275.

The total for the afternoon was \$13,566 and for the evening \$18,961.50, making a total of \$32,527.50 for the first day's sale.

The auction continues to-day, the paintings being sold in the evening.

GOOD PRICES BID FOR ENGLISH PORTRAITS

5 Sun 1-14-15
Mrs. H. B. Hollins's Raeburn
Brings the Highest Figure, \$8,000.

TOTAL FOR SALE, \$84,481.75

The two days sale of the art collections of Mrs. H. B. Hollins, with a few additions from other sources, ended with the sale of paintings last night in the Anderson galleries, and, considering the depression caused by the war, excellent prices prevailed.

The centre of interest was Sir Henry Raeburn's "Portrait of James Haig," a fine, fresh specimen of this master's work, painted at the height of his career, which was knocked down to A. E. Smith for \$8,000. The Drouais, another admired portrait in this collection, went to Marston Elliot Gregg for \$1,400.

Of the miniatures that were sold, the best price was obtained for the Andrew Pilmer portrait of Miss Lockwood, No. 598, which sold to A. E. Smith for \$500. Mr. Smith also bought No. 588, a portrait of Miss Bedingfeld by Pilmer, for \$385. Mrs. H. Pierce paid \$205 for No. 596, "Arabella Stuart," by Isaac Oliver, and \$195 for No. 592, a miniature portrait of Lady Stanhope, by Cosway. Mrs. Bliss purchased No. 599, a tortoise shell box having on it a portrait of the Princess Marie Sobieski, by Petitot, for \$175.

The total for the afternoon book sale was \$9,246.75, for the paintings and miniatures \$42,607.50, making a grand total of \$84,481.75.

The list of pictures, with titles, names of artists, purchasers and prices, follows:

No. 603—"Portrait of a Lady," by Tocquet, to Ehrlich Bros.	\$400
No. 604—"Portrait of Pierre de Berulle," by Rigaud, to H. Michel.	250
No. 605—"Portrait of Master Peters, by Sir Thomas Lawrence, to A. E. Smith	1,000
No. 606—"Portrait of Lady Camden, by George H. Harlow, to Lanthier Old Curiosity Shop.	410
No. 607—"Grand Canal, Venice," by Canaletto, to Mrs. C. H. Mellen.	285
No. 608—"Portrait of a Lady," by John Hoppner, to E. Stone.	900
No. 610—"Marquise de Breteuil," by Drouais, to Marsten Elliot Gregg.	1,400
No. 611—"Lady Fortescue," by John Opie, to O. T. Ormonde.	600
No. 612—"Catherine Mignard," by Pierre Mignard, to W. A. Benjamin.	950
No. 614—"Col. Alexander Allen," by Sir William Beechey, to Ehrlich Bros.	600
No. 616—"Fete Champetre," by J. P. Pater, to C. Matthews.	575
No. 617—"Duchess of Gloucester," by Sir Joshua Reynolds, to A. E. Smith.	2,600
No. 620—"Portrait of a Lady," by Henry Wyatt, to Ehrlich Bros.	700

No. 621—"Pastoral," by J. P. Huet, to J. T. Carrama.	850
No. 623—"San Giorgio Maggiore," by F. Guardi, to Mrs. J. H. Lancashire.	475
No. 624—"James Haig," by Sir Henry Raeburn, to A. E. Smith.	8,000
No. 625—"Miss Melville," by Sir William Beechey, to A. H. Hahlo.	1,000
No. 626—"Italian Landscape," by Richard Wilson, to H. Fayen.	450
No. 628—"Salome," by Rubens, to J. T. Carrama.	1,450
No. 630—"Sir R. J. Sullivan," by Romney, to M. Knoedler & Co.	2,200
No. 631—"The Swing," by Lancret, to W. Michel.	1,400
No. 633—"Charity," by Sir Thomas Lawrence, to A. E. Smith.	6,000
No. 634—"Landscape, by Richard Wilson, to M. Knoedler & Co.	1,900
No. 635—"Peter Visited by Angel in Prison," by Da Caravaggio, to H. Fayen.	600
No. 636—"Countess of Erroll," by Sir Martin Shee, to M. Michel.	1,000

At the afternoon session the books of the library, many of which are in rare bindings, were sold. The highest price was \$725, paid by Gabriel Weiss, for No. 378, the "National" edition of Charles Dickens's works, with a figure of one of the characters from the novels inlaid on each of the blue morocco covers. Inserted in the volume are some checks with the Charles Dickens signature, and letters from Charles Dickens the younger and Miss Mamie Dickens. Mr. Weiss also gave \$115 for No. 349, a set of the Fanny Burney novels.

George D. Smith gave \$525 for No. 424, an illuminated book of prayers dated Amsterdam, 1744; \$100 for No. 475, a special imprint of "Vie de Boheme," by Murger, with a binding by Gruel, and \$100 for No. 420, a French "book of hours," 1527-1541. G. S. Hellman bought No. 317, a Zenophon from Grolier's library, for \$355, and J. F. Drake, Inc., paid \$300 for No. 319, a "Devotional Travelling Library," with fine binding from the time of Charles II.

Other sales were: No. 330, a prayer book with an Edward of Halifax binding, to L. C. Harper for \$165; No. 436, an eighteenth century French case, in the shape of a book, probably by Derome, to P. Wolff for \$155; No. 461, a volume of Chinese drawings, binding by Padeloup, to A. Kahn for \$145; No. 484, De Nolac's "Nattier," to Charles Scribner's Sons for \$120; No. 524, the Edinburgh edition of the Waverley novels, to A. Clayburgh for \$190, and the "Etched Work of Whistler," by Edward G. Kennedy, to J. F. Drake, Inc., for \$210.

HOLLINS TREASURES SOLD

Transcript
Two Fine Old Chippendales Bring \$3750,
Highest Price in a Total of \$13,000—
Many Rare Old Engravings, Vases and
Bits of Furniture

Special to the Transcript:

New ork, Jan. 13—The opening sessions of New York was held at Anderson Galleries Tuesday when one hundred and forty-six lots of vestments, brocades, porcelains, bronzes, mirrors, rugs and furniture, including two antique tapestries realized \$13,000. Two fine old Chippendale pieces brought the highest prices of the afternoon. A Chippendale mahogany bookcase, eight by nine feet, with carved mouldings, the doors in glazed octagonal panels, and broken arch top of ornamental scroll work was sold to Thomas Heywood for \$3750. Mr. Heywood also bought the other piece, a Chippendale mahogany cabinet secretary for \$1600. An antique Flemish tapestry, fourteen by twelve feet, in a design of the finding of Moses, with a remarkable border of cartouches of flowers and trophies went to R. A. Heller for \$900; the same buyer paid \$875 for a very fine French tapestry, eleven by ten feet with an early design of "The Chase," the hunters engaged in their sport in a forest. A Greek terra cotta vase described as probably of the date of 450 B. C., was sold for \$85, and a somewhat similar piece, but slightly taller sold for \$50. Two Chippendale mahogany armchairs, showing signs of age went for \$260 to T. E. Mack, and a beautiful Chippendale mahogany sofa with triple chair-back, also showing weakness, was bought by Mr. "K." for \$180. An exquisite Chippendale mirror, in a gilt border of irregular scroll patterns was bought by C. Kendrick for \$105; a Chippendale stool went to the same for \$60. The Chippendale sidechair which matched the armchairs quoted above sold for \$45, a card table for \$90, and another for \$60.

Among the fine pieces of the Louis Quinze and Seize periods were a desk with ormolu mounts terminating in two-light candelabrum on either side which brought \$275; a cabinet in Vernis Martin, sold for \$85, and a library table of fine workmanship which went to Mr. Fearon for \$225. Three copies from rare pieces in the Cluny Museum of Gothic furniture, a hall seat, cabinet and throne brought \$357, going to Mr. I. Strauss. An antique leather three-fold screen painted with landscapes, birds, flowers and game, was sold to Messrs. Scribner & Co., for \$405. A long narrow consol table, of rare shape and finish sold for \$110. A highback "Grandfather's chair," upholstered in a William Morris design of vines and leaves worked in crewel on cotton was bought by Mr. W. F. Preston for \$110. A Chinese rug of a gold ground, borders of the strewn hand of Buddha and flowers sold for \$200 to H. W. Depuy. Several other rugs brought smaller prices. A Ghiordes carpet, \$67, an antique camelhair rug, \$87, and others in proportion.

The greatest interest had been aroused by Mrs. Hollins's collection of mezzotints and early stipple engravings sold in the evening session. These included some of a quality and rarity seldom seen in America, and the English market having practically closed for this class of print much speculation had arisen whether old records and values would persist. The prices given, however, compared well with old records, and the result is said to have been satisfactory. Two stipple engravings by Bartolozzi brought respectively \$410 and \$105, paid

by Messrs. Scott, Fowles & Co., and Mr. J. F. Drake. These were a proof before the title of Miss Farren, engraved after the original painting in the Morgan collection and the Hon. Ann Bingham after Reynolds. Messrs. Scott, Fowles & Co. paid \$185 for a proof of Samuel Cousins' mezzotint portrait of Robert Burns. This was a specially interesting copy, having written on the margin a presentation inscription by Robert Burns' wife (Jean Armour) and his son, Colonel J. G. Burns. The same buyer paid \$1900 for the mezzotint of "Mrs. Pelham feeding chickens," engraved by W. Dickinson in 1775 after Sir Joshua Reynolds. Messrs. Knoedler paid \$650 for Mrs. Elizabeth Taylor, by W. Dickinson after Reynolds, an unfinished proof; Scott, Fowles & Co. gave \$230 for a second state of Viscountess Crosbie, also by Dickinson after Reynolds. A mezzotint by Dickinson after Gardner, of Goldsmith's "Jessamy Bride" and "Little Comedy," known in private life as Mrs. Gwynne and Mrs. Bunbury after some competition went to Scott, Fowles & Co. for \$350. The famous fight between Oliver Goldsmith and Evans, where the combatants fought all over the bookseller's shop and broke a lamp over one another, bespattering them with oil, was caused by Kenrick writing disrespectfully of "The Jessamy Bride" and Evans publishing it in his paper, The London Packet. One result was Goldsmith's eloquent letter on the licentiousness of the press, and its unwarrantable presentation of the private life of individuals without sufficient grounds. A superb impression of the second state of Dought's "Dr. Samuel Johnson" after Reynolds was bought by Messrs. Knoedler for \$180. "A Flower Piece," engraved with the greatest skill by Richard Earlom after the Flemish painter Van Huysum, was bought by Mr. Goodenough for \$145. Alfred Whitman of the British Museum speaks of this engraving in terms of high praise, as showing "a master hand of great power and delicacy. The dewdrops seem almost to fall from the petals."

Thirty-five plates, all printed in colors, and out of print, specially selected by S. Arlent Edwards for Mrs. Hollins, were among the most admired items of the exhibition. They brought \$2800. Record prices were obtained for "The Blue Boy," \$160; Mrs. John Douglas, \$135; Madame Louise of France \$270; and Beatrice d'Este, \$175.

Valentine Green, perhaps the most famous of the eighteenth century mezzotint engravers, was represented by five prints, all of which brought high prices. W. D. Schuyler paid \$1900 for the Countess of Salisbury, \$1700 for the Duchess of Devonshire; both were in the first state, though the second had a slight damage skilfully repaired. Lady Compton was bought by Scott, Fowles & Co. for \$1600. The portrait of Washington, after Trumbull, in the first state sold to a private buyer for \$275, and Lady Harriet Herbert brought \$155. Eight Japanese prints selected by Mr. E. F. Fenoilosa for Mrs. Hollins brought \$225. Marchi's mezzotint of Oliver Goldsmith after Sir Joshua Reynolds, a famous plate, in the second state went to a private buyer for \$275; Mrs. Bouverie and Mrs. Crewe, by the same brought \$150. J. R. Smith's "Col. Tarleton," the well-known English cavalry officer in the American Revolution, nicknamed the "Fox," brought \$150; a subject mezzotint by the same, "Lady and Her Children Relieving a Cottager," after W. Bigg, brought \$165. William Ward's "Inside an Alehouse," after Morland, the first state, printed in colors, sold for \$275. Three fine prints by Thomas Watson were sold, Lady Bampfylde, after Reynolds, second state, went to Messrs. Knoedler for \$1500; the "Irish Graces," in the first state, was bought by Scott, Fowles & Co. for \$1000, and "Mrs. Hardinge," in the second state, went for \$450. The total for the evening session was \$18,951, making the total for the day \$31,951.

\$3,750 for a Chippendale at the H. B. Hollins Sale

With two sessions devoted to furniture and prints and mezzotints, the sale of the Mrs. Henry B. Hollins collection was begun in the Anderson Galleries yesterday. The total receipts for the day were \$32,527.50. In the afternoon session, Thomas Hayward paid \$3,750 for a Chippendale mahogany bookcase and \$1,600 for a Chippendale mahogany cabinet secretary. R. A. Heller took two antique Flemish and French tapestries for \$1,725.

The 152 mezzotints disposed of in the night session brought a total of \$18,961.50. Scott & Fowles paid \$1,900 for the "Mrs. Pelham," by W. Dickinson, after Reynolds. The same firm paid \$1,600 for Valentine Green's mezzotint of the Reynolds portrait of Lady Elizabeth Compton, and \$1,000 for Thomas Watson's plate after Reynolds, of "The Three Graces." W. E. Schuyler gave \$1,900 for Valentine Green's "Emily Mary, Countess of Salisbury," in the first state, and M. Knoedler & Co. paid \$1,500 for Thomas Watson's "Lady Bampfylde," after Reynolds.

The sale goes on to-day, with the paintings coming up in to-night's session.

HOLLINS ART WORKS BRING \$84,481.75

A. E. Smith Gets Raeburn's Portrait of James Haig for \$8,000.

N. Y. Press 1-14-15

English and French miniatures and paintings in the Mrs. Henry B. Hollins collection were sold in the Anderson Galleries last night for a total of \$32,527.50, which, with the result of the afternoon sale, brought the grand total realized for the collection up to \$84,481.75.

Mrs. Bliss paid \$160 for a miniature on copper and \$120 for one by Isabey. Albert E. Smith took a miniature by Andrew Plimer for \$385, and Mrs. H. Pearce gave \$205 for a miniature by Cosway and \$500 for one of the great English painter of these little pictures, Isaac Oliver. Albert E. Smith also bought several of the paintings, giving \$1,000 for Sir Thomas Lawrence's "Portrait of Master Peters," \$2,600 for Reynolds's "Portrait of the Duchess of Gloucester" and \$8,000 for Raeburn's portrait of James Haig, which was the highest price of the night. Smith also paid \$6,000 for the Lawrence portrait of the Misses Newdigate that is entitled "Charity."

M. Knoedler & Co. gave \$1,000 for the "English Landscape" by Richard Wilson, and \$3,200 for Romney's portrait of Sir Richard Joseph Sullivan; A. H. Hahlo & Co. gave \$1,000 for Sir William Beachey's portrait of Miss Melville; W. Michel secured a Lancret school picture called "The Swing," and J. T. Camara paid \$1,450 for the "Salome" of Rubens. Among the other buyers were Mrs. C. H. Mellon, Marston Elliot Drake, O. T. Ormonde, W. E. Benjamin and Mrs. J. M. Lancashire.

At the afternoon session, which was devoted to selling the library of rare books and fine bindings, a total of \$9,246 was realized for the 277 items. G. Weiss gave the highest price of this session, \$725 for a forty-volume set of the National Edition of Dickens's works autographed by his children and with two of the author's checks inserted. G. S. Hellman paid \$355 for a copy of Xenophon published in Basle in 1534 and coming from Grolier's library. J. F. Drake gave \$300 for an English binding of the period of Charles I.; G. D. Smith paid \$525 for a Dutch folio of illuminated prayers issued in Amsterdam in 1744, and J. F. Drake took for \$210 the Grolier Club's "Etched Work of Whistler."

MRS. H. B. HOLLINS' ART EXHIBITED BEFORE SALE

N. Y. Herald

1-2-15.

Works by Old English and French Masters, Chippendale Furniture, Miniatures and Library Placed on View—
To Be Sold on January 12 and 13.

Paintings by old masters, especially of the English school; Chippendale and other period furniture, old English mezzotints, miniatures and other art objects, constituting the collection of Mrs. Henry B. Hollins and removed from her house at No. 12 West Fifty-sixth street, were placed on exhibition yesterday at the Anderson Art Galleries, Madison avenue, at Fortieth street, to be sold on the afternoons and evenings of January 12 and 13.

Especially noteworthy are the paintings, which include works by such masters as Reynolds, Romney, Raeburn and Lawrence, and the Chippendale furniture, among which are a few specimens of first importance.

"Portrait of Sir Richard Sullivan," by Romney, is especially good. It was acquired by Mrs. Hollins from Messrs. M. Knoedler & Co. The subject is a handsome blue eyed man, and the costume lends itself to decorative effect. Another Romney is "Portrait of Thomas Thornhill." The Reynolds is "Portrait of the Duchess of Gloucester," wife of Prince William Henry brother of George III., and is an example of the master's sketchiest style.

There are two important examples by Lawrence, one being a boyish portrait of Master Peters, an unusual work, which was acquired from Martin Colnaghi, of London. The other is a well known painting of large size known as "Charity," the subject being the Misses Newdigate. This picture was shown at the Exhibition of Fair Women, London, 1894, and again in New York in 1903. The Raeburn is the master's "Portrait of James Haig," of fine, vital and rugged quality. The subject is a handsome youth. It was painted in 1812, the year Raeburn was elected president of the Scottish Society of Artists. By Sir William Beechey is "Portrait of Miss Melville," a work of charming purity. Other portraits are Sir Martin Shee's "Countess of Erroll," Sir Godfrey Kneller's "Portrait of Sir Christopher Wren" and "Lady Francis Hamilton," Opie's beautiful "Portrait of Lady Portescue and Hoppner's "Portrait of a Lady."

The old English landscape school is represented by two good examples of Rich-

ard Wilson. "Italian Landscape" and "English Landscape," acquired from Knoedler & Co.

Of the French pictures the most important is "Portrait of the Artist's Daughter Catharine," by Pierre Mignard, a work that has great appeal. Other pictures by French artists are Huet's "Pastoral," having many of the qualities of a Watteau; Pater's "Fête Champêtre;" Drouais' "Marquise de Breteuil," very pleasing and rich in color, and Rigaud's "Portrait of Pierre de Berulle."

Important works of other schools are Caravaggio's "Peter in Prison Visited by the Angels," Frans Pourbus' "Marie de Gonzaga, Wife of the Duke of Mantua;" Rubens' "Salome," a Venetian scene by Guardi and another by Canaletto.

The finest piece of Chippendale furniture is a great mahogany bookcase with scroll work and carved mouldings. A mahogany cabinet secretary is an unusually fine piece, and a beautifully carved Chippendale mirror is 64 by 30 inches in size. There are two large antique tapestries, one French and the other, showing figures in a woodland scene, Flemish.

In the collection of old English engravings are several examples of the first importance, such as Bartolozzi's stipple engraving of Lawrence's "Miss Farren," the famous picture in the Morgan collection; William Dickinson's "Mrs. Elizabeth Taylor," after Reynolds; William Doughty's "Dr. Samuel Johnson" and several examples of Valentine Green, including his three masterpieces after Reynolds—"Emily Mary, Countess of Salisbury;" "Lady Elizabeth Compton" and "Georgiana, Duchess of Devonshire," and his "General Washington," after Trumbull. There are examples by Richard Earlom, William Ward and Cousins.

The miniature collection is composed of eighteen works, including two examples of the work of Andrew Plimer, formerly in the New York collection of V. A. Blacque; a Cosway miniature of Lady Stanhope, an Oliver portrait of Arabella Stuart, cousin of James I., who went insane while imprisoned by him, and an Isabey portrait of Hortense Beauharnais, daughter of Josephine and the mother of Napoleon III.

The small collection of books includes works and bindings of great rarity. There is a Book of Hours, done in France in the Fifteenth century, richly embellished, and a Xenophon of 1534 from Grolier's own library, with his name and motto.

\$32,527 for Hollins Art on First Day

Dispersal of the miscellaneous art collection of Mrs. Henry B. Hollins, of this city, began yesterday at the Anderson Art Galleries, Madison avenue at Fortieth street, the proceeds being \$32,527.50. One hundred and fifty-two engravings, sold at night, brought \$18,961.50.

The feature was the sale of the fine old English mezzotints. Mr. W. D. Schuyler paid \$1,900 for Valentine Green's "Emily Mary, Countess of Salisbury," after Reynolds, and \$1,700 for the same engraver's "Georgiana, Duchess of Devonshire," after Reynolds. Messrs. Scott & Fowles paid \$1,600 for Green's "Lady Elizabeth Compton," after Reynolds, and \$275 for his "General Washington," after Trumbull. William Dickinson's "Mrs. Pelham Feeding Chickens," after Reynolds, went to Messrs. Scott & Fowles for \$1,900.

Messrs. M. Knoedler & Co. paid \$1,500 for Watson's "Lady Bampfyle," after Reynolds, and \$650 for Dickinson's "Lady Elizabeth Taylor," after Reynolds.

At the afternoon session, when the textiles, tapestries, rugs, bronzes and furniture were sold, the proceeds were \$13,566. Mr. Thomas Hayward obtained the two most important Chippendale pieces. He paid \$3,750 for the beautiful large mahogany bookcase, which has an ornamental scroll shape top and whose sides are ornamented with carved mouldings, and

\$1,600 for the mahogany cabinet secretary.

Mr. R. Arthur Heller paid \$900 for an antique Flemish tapestry, a verdure subject, with Moses lying in a basket, and \$825 for an antique French tapestry, a sylvan scene representing "The Chase." Mr. Arthur Scott Burden acquired a mahogany Queen Anne arm chair for \$115 and Mr. Jacob Straus an antique carved oak credence for \$215. Charles Scribner's Sons bought for \$405 an antique threefold leather screen.

\$8,000 for a Raeburn at Sale of Mrs. H. B. Hollins' Art Works

N. Y. Herald

1-14-15.

"Portrait of James Haig" Brings Highest Price—\$42,607
Received for Paintings and More Than
\$9,000 for Books.

The dispersal of Mrs. Henry B. Hollins' collection of art came to an end last night in the Anderson Art Galleries, Madison avenue at Fortieth street, when the fifty-eight miniatures and paintings were sold for \$42,607.50. The proceeds of the afternoon session, when the rare books were sold, amounted to \$9,246.75, making a total for the collection of \$51,854.25.

The painting which brought the highest price was Sir Henry Raeburn's "Portrait of James Haig," which went to Mr. A. E. Smith for \$8,000. The same buyer paid \$6,000 for Sir Thomas Lawrence's large work, "Charity—the Misses Newdigate, of Surrey;" \$2,600 for Sir Joshua Reynolds' "Portrait of the Duchess of Gloucester," and \$1,000 for Sir Thomas Lawrence's "Portrait of Master Peters."

The firm of M. Knoedler & Co. paid \$4,200 for Romney's "Portrait of Sir Richard Joseph Sullivan," and \$1,000 for "English Landscape," by Richard Wilson.

Other paintings which brought \$300 or more, with the artist's name, the title, the buyer and the price, were:—

Germain Jean Drouais, "Marquise de Breteuil;" Mr. M. E. Drake.....\$1,400
Pierre Mignard, "Portrait of the Artist's Daughter, Catharine;" Mr. E. E. Benjamin..... 950

Jean Baptiste Perronneau, "Madame Francoise Graffigny;" Mr. T. D. Hancock..... 450
Jean Baptiste Pater, "Fête Champêtre;" Mr. C. Matthews..... 575
George Romney, "Portrait of Thomas Thornhill;" Mr. A. E. Smith..... 325
Bonifazio Veronese, "Adoration of the Magi;" Mr. A. E. Smith..... 400
Henry Wyatt, "Portrait of a Lady;" Ehrlich Galleries..... 700
Jean Baptiste Huet, "A Pastoral;" Mr. J. T. Carama..... 850
Francesco Guardi, "Venice—San Giorgio Maggiore;" Mrs. J. H. Lancashire..... 475
Sir William Beechey, "Portrait of Miss Melville;" Hahlo Gallery..... 1,000

Richard Wilson, "Italian Landscape;" Mr. H. Fayen..... 450
Peter Paul Rubens, "Salome;" Mr. J. T. Carama..... 1,450
Nicolas Lancret, "The Swing;" Mr. William Michel..... 1,400
Caravaggio, "Peter in Prison Visited by the Angel;" Mr. H. Fayen..... 600
Sir Martin A. Shee, "Portrait of the Countess of Erroll;" Mr. William Michel..... 1,000

At the afternoon session the highest price was \$725 paid by Mr. Gabriel Wels for the National edition, autographed, of Charles Dickens' works. Mr. George D. Smith paid \$525 for "Illuminated Prayers," Amsterdam, 1744; Mr. G. S. Hellman, \$355 for a "Xenophon," a binding from Grolier's own library, and Mr. J. F. Drake \$300 for "Crumbs of Comfort and Godly Prayers," London, 1636-40.









Collection
of
Mrs. Henry B. Hollins



No. 624. PORTRAIT OF JAMES HAIG
By Sir Henry Raeburn

A Collection of
*Noteworthy Early English, French, and Italian
Paintings, Bronzes, Miniatures, Tapestries,
Rare English XVIII Century Mezzotints,
Embroideries, Porcelains, and Chip-
pendale and French Furniture*

Also
A Library of Rare Books and Fine Bindings

Consigned by
Mrs. Henry B. Hollins
of New York

To which a few additions from other
owners have been made by permission

To be Sold at unrestricted Public Sale on the
Afternoons and Evenings of Tuesday and
Wednesday, January 12th and 13th, 1915
at 2:30 and 8:15 o'clock

On Public Exhibition from January 1st, at
The Anderson Galleries

METROPOLITAN ART ASSOCIATION
Madison Avenue at Fortieth Street
New York

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THE ANDERSON GALLERIES

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET, NEW YORK

TELEPHONE 7680 BRYANT

ORDER OF SALES

The Sessions begin at 2:30 and 8:15 o'clock

First Session, Tuesday Afternoon, January 12th Lots 1-146

Vestments, Brocades, Embroideries, Oriental Porcelains, Bronzes, Tapestries, Mirrors, Rugs and Furniture.

Second Session, Tuesday Evening, January 12th Lots 147-299

Early English Mezzotints, Line and Stipple Engravings, Sporting, French, and Japanese Prints.

Third Session, Wednesday Afternoon, January 13th Lots 300-577

Rare Books and Fine Bindings.

Fourth Session, Wednesday Evening, January 13th Lots 578-636

Miniatures and Paintings.

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FIRST SESSION

Tuesday Afternoon, January 12, 1915, at 2:30 o'clock

Vestments, Brocades, Embroideries, Oriental Porcelains, Bronzes, Tapestries, Mirrors, Rugs, and Furniture

1 TERRA COTTA CHINESE PANEL OF BUDDHA.

Height, 5 inches; width, 3 inches.

2 THREE SMALL CHINESE BRONZE FIGURES OF FEMALE
SAINTS.

Height, 2½ inches.

3 EBONY FOLDING PRINT RACK.

4 PLASTER CAST OF THE HEAD OF AN INDIAN CHIEF.

5 BROWN MOROCCO JEWEL CASE.

Octagonal in form with tooled rococo decoration in gold, the inside lined with olive silk.

6 RED MOROCCO MINIATURE CASKET.

Oblong in form with barrel top, hinged, having tooled decoration in gold. The inside lined with olive silk and fitted with trays covered with olive plush. *Length, 12 inches; width, 6½ inches.*

7 CARVED TEAKWOOD PALM STAND.

Circular in form, elaborately carved with leaves and branches, the top set with a marble panel. *Diameter, 17 inches.*

8 ANTIQUE CARVED WOOD LECTERN.

Finished in ivory enamel.
(Imperfect.)

- 9 JAPANESE SMALL LACQUER STAND.
Inlaid with mother-of-pearl on a black ground.
- 10 CHALICE PALL OF OLD ITALIAN CUT VELVET.
Flower and leaf pattern in purple on a gray ground, bordered with silver gimp.
- 11 JAPANESE OBI.
Of pale blue silk embroidered with birds and flowers.
- 12 TWO PIECES OF OLD ITALIAN BROCADE.
Parts of a chasuble; of salmon pink brocaded with silver and trimmed with silver lace.
- 13 PIECE OF DAMASK.
Of crimson ground patterned with ribbons and flowers in pale green. *Length, 2 yards; width, 51 inches.*
- 14 CHASUBLE.
Of green grosgrain silk interwoven with silver thread, trimmed with gold gimp and lined with pink silk.
(The front worn and stained.)
- 15 TWO PAIRS OF GREEN DAMASK CURTAINS.
Bordered with wide gimp. *Length, 3½ yards; width, 1½ yards.*
(Slightly stained.)
- 16 CHALICE PALL.
Of white silk, embroidered with flowers, bordered with gold gimp and lined with red silk.
- 17 HALF OF A CHASUBLE.
Of Italian rose brocade.
- 18 OBLONG CUSHION OF CRIMSON VELVET.
- 19 TWO PIECES OF CHINESE BROCADE.
(Somewhat stained.)

- 20 CHALICE PALL OF OLD CRIMSON AND GOLD BROCADE.
Trimmed with gold lace and lined with gold silk.
- 21 PIECE OF OLD ITALIAN CUT VELVET.
Of a floral pattern in green and red on an ivory ground.
23 x 25 inches.
- 22 PANEL OF OLD ENGLISH EMBROIDERY.
With embroidered figures, birds, animals, flowers and insects cut out and applied to an ivory satin ground with a floral border wrought in gold thread. *Height, 15 inches; width, 22 inches.*
- 23 SMALL SOFA CUSHION.
Covered with old brocade trimmed with lace, the ends finished with silk fringe.
- 24 CHASUBLE.
Of ivory silk embroidered with flowers, birds and butterflies in colors.
(Somewhat worn in front.)
- 25 STOLE AND MANIPLE TO MATCH.
- 26 CURTAIN OF OLD ROSE BROCADE.
Figured with silver and trimmed with olive fringe.
Length, 6½ feet; width, 5 feet.
- 27 CHINESE SILK SHAWL.
Of deep red ground richly embroidered with flowers and leaves and bordered with long silk fringe of pale green.
Size, 7 feet square.
- 28 ALTAR FRONT.
Of Italian cut Velvet in four panels of wine red floral pattern on a yellow ground, trimmed with gold gimp and fringe.
Length, 7½ feet; width, 2½ feet.
- 29 COURT DRESS.
Comprising skirt and overdress of wine red satin brocaded with sprays of flowers and trimmed with braid.

- 30 CHASUBLE OF CLOTH OF GOLD.
Embroidered with silver in a leaf and flower pattern and trimmed with silver gimp.
- 31 STOLE TO MATCH.
- 32 LONG VELVET ROBE.
Of plum color silk velvet lined with salmon pink silk.
- 33 LENGTH OF CHINESE CLOTH OF GOLD.
Of pure gold thread figured with a key pattern in turquoise blue silk. *Length, 2 $\frac{2}{3}$ yards.*
(Slightly stained at one end.)
- 34 CHASUBLE.
Of ivory satin embroidered with gold and lined with red silk.
(Somewhat worn.)
- 35 TWO SHORT SWORDS.
With bronze handles and leather scabbards.
- 36 JAPANESE MANDARIN'S SWORD.
The scabbard covered with silver decorated with a pattern of scrolls and leaves in relief. *Length, 41 inches.*
- 37 FINE JAPANESE SHORT SWORD.
With Kodzuka and Kogai, Lacquer scabbard, Skakudo Ornaments inlaid with gold. *Length, 25 inches.*
- 38 JAPANESE EMBROIDERY PANEL.
Pink and white flowers on green satin. Mahogany frame. *22 inches square.*
- 39 TWO CIRCULAR FAIENCE PLAQUES.
With green and yellow decoration.
(One repaired.)
- 40 ROSE BOWL. (Kien Lung.)
Decorated with floral medallions and scrolls. Teakwood stand. *Diameter, 5 $\frac{1}{2}$ inches.*

- 41 MINIATURE WHITE VASE. (Kien Lung.)
Evenly coated with a pure white glaze. Teakwood stand.
Height, 4 inches.
- 42 VASE.
Tall oviform, with long flaring neck decorated with peonies, magnolias, butterflies and phoenix enameled in five colors over a new green glazed ground. Teakwood stand.
Height, 18 inches.
- 43 BLUE AND WHITE BOTTLE-SHAPED VASE. (Kien Lung.)
Of hard porcelain, with decoration of conventional floral scrolls and landscape medallions in under glaze blue. Teakwood stand.
Height, 8½ inches.
- 44 SEMI-EGGSHELL BOWL AND STAND.
Of translucent quality, coated with a fine aubergine glaze, decorated with lotus painted in gold and medallions representing European personages, painted in five colors over a white glaze.
Diameter, 7 inches.
- 45 PEAR-SHAPED VASE. (Kien Lung.)
Spreading to the neck, and curved to the base, decorated with lotus scrolls and upright palm leaves around the neck, engraved under a dull celadon glaze. Teakwood stand.
Height, 10 inches.
- 46 BLUE AND WHITE BOTTLE-SHAPED VASE. (Kien Lung.)
With decoration showing two men playing at chess in a garden. Painted in tones of blue under a crackled glaze. Carved teakwood stand.
Height, 12¼ inches.
- 47 GOURD-SHAPED VASE. (Shun Chih.)
Shortened neck, with embroidered scarf of scrolls and floral design, knotted between the two parts of the gourd, in blue and white tones, coated with a pea green celadon glaze. Fine specimen. Teakwood stand.
Height, 9¾ inches.

48 LARGE VASE. (Kien Lung.)

With decoration of a phoenix, storks, sparrows, magpies and mandarin ducks in a pond, together with peonies and prunus flowers, carved in relief in the paste, and painted in five colors, enameled over an Imperial yellow ground; has scroll upper medallion border, and scroll relief handle. Known by Chinese connoisseurs as the hundred birds close to phoenix. Teakwood stand.

Height, 24 inches.

49 LARGE VASE.

Coated with a deep ox blood glaze.

Height, 14½ inches.

50 LARGE CHINESE PORCELAIN DISH. (Kien Lung.)

Decorated with horses, flowers and shells on a green ground.

Diameter, 12½ inches.

51 PYRAMIDAL VASE WITH STAND.

With square sides, decorated with flower sprays in five colors on pale green ground.

Height, 11½ inches.

52 BLUE AND WHITE GINGER JAR AND STAND.

Decorated with symbol medallions and sceptre head borders. Teakwood cover.

Height, 10 inches.

53 BLUE AND WHITE BOTTLE SHAPED VASE.

Decorated with views of Chinese temples. (Lip repaired.)

Height, 16 inches.

54 LARGE BLUE AND WHITE IMARI PLACQUE.

With landscape and figure decoration.

Diameter, 21 inches.

55 BLUE AND WHITE GINGER JAR.

With landscape decoration. Teakwood cover.

Height, 11 inches.

56 LARGE JAR.

Decorated with figure subjects in five colors on a white ground with lattice and flower borders at base and neck. Teakwood cover.

Height, 15 inches.

57 BRONZE FIGURE OF MERCURY AFTER GIOVANNI DI BOLOGNA.

On a circular base of marble and bronze.
(Base chipped; figure repaired.)

Height, 31 inches.

58 ANTIQUE GREEK TERRA COTTA VASE.

Decorated with the figures of a youth and a sage in red on a black ground. While it is impossible to state the exact date of these vases, they probably date from four and a half centuries B. C. and considering their age are in a remarkable state of preservation.

Height, 13 inches.

Bought from Mr. Thomas B. Clark

59 ANOTHER SIMILAR.

Decorated with the figure of a warrior going to battle.

Height, 13½ inches.

60 SMALL MAHOGANY BOOK RACK.

Decorated with holly inlays, having one drawer and two shelves.

61 CHIPPENDALE MAHOGANY STOOL.

With carved cabriole legs, ball and claw feet and slip seat covered with hair cloth.

(Carving chipped.)

62 BRONZE ELECTRIC STANDARD READING LIGHT.

Of Empire design with white silk shade.

Height, 61 inches.

63 SMALL MAHOGANY HEPPLEWHITE TABLE.

With fluted taper legs ending in spade feet, fluted bed with one drawer, the top with scroll edge.

Length, 26 feet; width, 19 inches.

64 FRENCH MANTLE CLOCK.

Double black marble columns with bases and capitals of gilt bronze rest on a black marble base and support a plinth of black marble; between the columns is hung the gilt bronze dial with ornamental pendulum; base and architrave are ornamented with gilt bronze scroll work.

Height, 23 inches.

65 STUART ARMCHAIR.

With carved frame, carved back, cane seat and back panels.
With linen slip cover.
(Infirm condition.)

66 BRONZE FIGURE OF VICTORY.

On a circular base of bronze and marble. *Height, 31 inches.*
(Figure repaired.)

67 MAHOGANY CHIPPENDALE SIDE CHAIR.

With carved back and arms, carved legs with ball and claw feet,
the seat covered with green damask.

68 PAIR OF BRONZE MANTLE LUSTRES.

Having bronze columns encircled with pendant prisms and
terminating in urns, with curving arms supporting flower shaped
globes. Fitted for electricity. *Height, 18 inches.*

69 SATINWOOD CURIO TABLE.

With taper legs, folding top and two drawers, the top and front
having inlaid borders with etched decoration, the drawers with
rosette ring handles, the inside having a hinged glass cover.
Length, 24½ inches; width, 20½ inches; height, 34 inches.

70 MAHOGANY MUFFINIER.

71 TWO CHIPPENDALE MAHOGANY ARMCHAIRS.

With carved backs and arms, front legs carved, having ball and
claw feet, the seats covered with green damask.

72 ANTIQUE LACQUER CABINET.

With landscape decoration in gold on a black ground; the single
front door reveals four interior drawers similarly decorated.
Is supported on a stand with four legs.
Width, 16 inches; depth, 12 inches; height, 44 inches.

73 STUART ARMCHAIR.

The frame carved, with cane seat and back, having brown velvet
seat cushion.

- 74 SMALL MAHOGANY TIP TABLE.
With carved stem and spread feet. *Diameter of top, 23 inches.*
- 75 MAHOGANY ARMCHAIR.
With carved cabriole legs and carved arms, the seat and back covered with crimson damask.
- 76 TWO ANTIQUE STUART SIDE CHAIRS.
With carved frames, carved backs, cane seats and backs. With linen slip covers.
(Condition infirm.)
- 77 ANTIQUE MAHOGANY CHIPPENDALE CARD TABLE.
With cabriole legs, Dutch feet and one drawer.
(Slightly chipped.) *Top, 33 inches square.*
- 78 CHIPPENDALE MAHOGANY SOFA.
With triple chair back finely carved, carved legs with ball and claw feet, the seat covered with red damask.
(Slightly worn.)
- 79 TWO DOWN SOFA PILLOWS.
Covered with crimson silk brocade, finished with silk fringe. With Chintz covers.
- 80 SMALL MAHOGANY SOFA.
The frame carved, the seat and back covered with striped rose silk damask brocaded with flowers.
- 81 TWO SPANISH HALL CHAIRS.
The seats and backs covered with stamped leather bordered with large brass-headed nails.
- 82 MAHOGANY ROUND TABLE.
With round column and scroll feet. *Diameter of top, 4 feet.*
- 83 CARVED TEAKWOOD PALM STAND.
Oblong in form, carved with scrolls and fretwork, the top set with a marble panel. *Length, 16 inches; width, 12 inches.*

84 ANTIQUE MAHOGANY CHIPPENDALE CARD TABLE.

With carved cabriole legs and Dutch feet.

Top, 36 inches square.

85 LOUIS XVI CARVED WOOD CANDLE STAND.

Having two lights with silk shade, oval mirror and silk work-bag.

Height, 75 inches.

86 SMALL POMPADOUR TABLE IN VERNIS MARTIN.

Curved taper legs supporting a deep scroll-shaped bed with three drawers; scroll edged top with gilt bronze rail, the top and bed painted with mythological subjects, garlands of flowers and scrolls in vernis Martin. Chiseled bronze mounts.

Length, 28 inches; width, 16 inches.

Bought of H. O. Watson & Co.

87 CHIPPENDALE MIRROR.

The frame carved with scrolls, flowers and leaves, gilded.

Height, 64 inches; width, 30 inches.

88 LOUIS XV CABINET IN VERNIS MARTIN.

The slender body rests on four tapering curved legs; the drop front is painted with a Watteau Fete Galante in vernis Martin with decorated border, below which are three smaller panels in the same manner; the sides show figures and trophies; elaborate mountings of scroll and leaf pattern are of gilt bronze. The inside is lined with satin wood with walnut inlays and fitted with drawers and compartments; there are two secret drawers beneath.

Height, 54 inches; width, 33 inches; depth, 16 inches.

Bought of H. O. Watson & Co.

89 GEORGIAN MANTLE MIRROR.

Set in an architectural frame of fluted columns with carved capitals and cornice, the upper part masked with carved wood scroll work.

Height, 53 inches; width, 43 inches.

90 ANOTHER TO MATCH.

91 FRENCH WRITING DESK OF LOUIS XV STYLE.

Of Italian walnut and mahogany marquetry, having three lower drawers and five small drawers in the top, mounted with scroll work in gilt bronze terminating in a two-light candelabrum on each side; the desk top covered with tooled leather.

Length, 58 inches; height, 43 inches.

92 MAHOGANY OCTAGONAL TABLE.

With scroll bed, square column, scroll feet.

Diameter of top, 4 feet.

93 MAHOGANY QUEEN ANNE ARMCHAIR.

Upholstered with needlework tapestry.

94 WHITE POLAR BEAR SKIN.

Mounted with head and claws.
(Soiled and repaired.)

Length, 8 feet.

95 INLAID MAHOGANY CABINET.

The Cupboard base is of concave form having two doors, inlaid with lyres, scrolls and shells with two upper drawers; the top with two latticed glass doors is surmounted by a broken arch cornice with inlaid decoration.

Height, 6 feet, 6 inches; width, 2 feet, 4 inches; depth, 1 foot, 6 inches.

96 CINNAMON BEAR SKIN.

Mounted with head and claws.

Length, 7 feet, 8 inches.

97 OLD SAMARCAND RUG.

With old rose ground having three central medallions of cream color with conventional floral patterns, corners of a key pattern and three borders of key and floral design.

Length, 7 feet; width, 3 feet, 7 inches.

98 MAHOGANY WASH-STAND.

With cupboard and four drawers having glass knobs.
(Two knobs broken.)

99 ANTIQUE FRENCH TAPESTRY.

The subject represents "The Chase" and shows a forest scene with a hunting party pursuing wild animals; the borders show fruits, flowers and symbolical devices.

Length, 11 feet, 2 inches; height, 10 feet, 8 inches.

100 ANTIQUE FLEMISH TAPESTRY.

The subject shows a group of figures in the foreground gathered before a basket in which lies the form of an infant, probably intended to represent Moses; above rise trees in full verdure between which is seen a distant city at the base of a hill; the upper and lower borders show cartouches and flowers, the side borders, trophies.

Length, 14 feet, 5 inches; height, 12 feet.

101 PAIR OF ANTIQUE JAPANESE BRONZE TEMPLE VASES.

With cylindrical bodies, wide flaring mouths and bulbous bases; the surfaces ornamented with dragons in combat amid cloud and wave forms. The covers have incised decoration and fill the tops rendering them serviceable as pedestals. They are extraordinary pieces of artistic workmanship worthy a place in any museum.

Height, 41 inches; diameter at top, 21 inches.

102 MAHOGANY LONG CONSOL TABLE.

Having round corners and resting on six tapering fluted legs with carved capitals, the bed ornamented with rosettes and a central panel in relief; the bed and legs are finished in bronze, the top is inlaid with satin wood borders.

Length, 7 feet; width, 19 inches; height, 33½ inches.

103 ANTIQUE CHINESE LACQUER SHRINE TABLE.

Oblong in form with scroll end supports, undershelf brace and two small drawers; the top and ends decorated with garden scenes in black and gold lacquer with borders of flowers, scrolls and birds in red and gold. Kien Lung Period.

Height, 29 inches; width, 18 inches; length, 28 inches.

104 CHIPPENDALE MAHOGANY CABINET SECRETARY.

Square base, having carved mouldings and fluted corner columns with carved capitals and bases, four drawers and drop front secretary with brass pulls, the interior fitted with small drawers and compartments; the upper part with corner columns, single door, glazed, the top shaped as a broken arch and filled in with fretwork. The central top ornament and some pieces of moulding about one foot missing.

Height, 8 feet, 4 inches; width, 3 feet, 3 inches.

105 ANTIQUE THREE-FOLD LEATHER SCREEN.

Painted with landscapes, birds, fruit, flowers and game, the back lined with red damask.

Height, 6 feet, 6 inches; width, 8 feet, 10 inches.

106 SHIRVAN RUG. *Length, 4 feet, 2 inches; width, 3 feet, 3 inches.*

107 KAZAK RUG. *Length, 7 feet, 6 inches; width, 4 feet.*

108 KABISTAN RUG. *Length, 6 feet, 6 inches; width, 3 feet, 2 inches.*

109 SHIRVAN PRAYER RUG.
Length, 4 feet, 6 inches; width, 3 feet, 8 inches.

110 HAMADAN CAMEL HAIR RUNNER.
Length, 16 feet, 3 inches; width, 3 feet, 3 inches.
(Shows a few moth patches, easily repaired).

111 SHIRVAN RUG. *Length, 3 feet, 8 inches; width, 3 feet, 4 inches.*

112 KAZAK RUG. *Length, 7 feet, 8 inches; width, 4 feet, 6 inches.*

113 KARABAGH RUNNER.
Length, 15 feet, 1 inch; width, 3 feet, 1 inch.

114 SHIRVAN PRAYER RUG. *Length, 5 feet, 6 inches; width, 3 feet.*

- 115 CAMEL HAIR RUNNER.
Length, 11 feet, 7 inches; width, 3 feet, 4 inches.
- 116 KAZAK RUG. *Length 5 feet, 6 inches; width, 3 feet, 10 inches.*
- 117 CAMEL HAIR RUNNER.
(Slightly torn in corner.) *Length, 16 feet, 3 inches; width, 3 feet, 2 inches.*
- 118 KARABAGH RUG.
Length, 10 feet, 6 inches; width, 3 feet, 8 inches.
- 119 SHIRVAN PRAYER RUG.
Dated 1288 Mohammedan Hegirah (Our Calendar 1870).
Length, 5 feet, 4 inches; width, 3 feet, 7 inches.
- 120 ANTIQUE HAMADAN RUNNER.
Length, 15 feet, 7 inches; width, 3 feet, 7 inches.
- 121 SHIRVAN PRAYER RUG.
Length, 4 feet, 6 inches; width, 3 feet, 3 inches.
- 122 ANTIQUE SAMARKAND. *Length, 7 feet; width, 4 feet, 10 inches.*
(Slightly damaged but easily repaired.)
- 123 SHIRVAN PRAYER RUG. *Length, 4 feet; width, 3 feet, 4 inches.*
- 124 KURDISTAN RUNNER.
Length, 18 feet, 6 inches; width, 3 feet, 3 inches.
- 125 ANTIQUE CAMEL HAIR RUNNER.
Bearing date of the Mohammedan Hegirah 1238 (Our Calendar 1820). *Length, 16 feet, 3 inches; width, 2 feet, 11 inches.*
- 126 SHIRVAN PRAYER RUG.
Length, 5 feet, 7 inches; width, 3 feet, 10 inches.
- 127 ANTIQUE YOURUCK RUG.
Length, 10 feet, 7 inches; width, 3 feet, 4 inches.

128 GHIORDEZ CARPET.

With light blue ground figured with a conventional pattern in buff, brown and dark blue. *Length, 17 feet, 5 inches; width, 12 feet.*
(Slightly damaged.)

129 ANTIQUE CHINESE RUG.

Gold ground with large central plaque and four smaller ones showing peony flowers and leaves, the four corners filled with peony flowers and leaves. Over the intervening ground are strewn the hand of Buddha, flower boxes, and sprays of flowers. There are three borders, an outer one of plain blue, the inner ones of rosette and swastica design.

Length, 7 feet, 4 inches; width, 5 feet.

130 MAHOGANY CORNER CUPBOARD.

With scroll top terminating in a carved urn, and carved feet, four doors with scroll mouldings, and a slide, the interior with shaped shelves and drawers.

Height, 7 feet, 8 inches; width, 3 feet, 2 inches.

131 MAHOGANY CHEVAL GLASS.

Height, 7 feet, 3 inches; width, 3 feet.

132 MAHOGANY BUREAU.

With corner columns, carved paw feet, three large and three small drawers having glass knobs, the mirror top supported by two carved columns. *Length, 5 feet; width, 2 feet; height, 6 feet.*

133 HIGH BACK WINGED EASY CHAIR.

With carved legs ending in goat feet, the sides and back padded and covered with rose damask finished with gun metal tacks; loose seat cushion.

(Covering slightly soiled and repaired.)

134 GEORGE WASHINGTON MAHOGANY DESK.

With seven drawers at each side having drop brass handles, and double shelf racks on each end.

Length, 4 feet, 6 inches; width, 2 feet, 8 inches.

135 HIGH BACK GRANDFATHER'S CHAIR.

With carved legs, ball and claw feet, padded sides and winged back, covered with white cotton embroidered with crewel in a bold pattern of vines and leaves. Loose seat cushion.

136 MAHOGANY CHEST OF DRAWERS.

With corner columns, paw feet, having five large and two small drawers with glass knobs.

Length, 44 inches; width, 22 inches; height, 54 inches.

137 CARVED OAK HALL SEAT.

The back set with three panels carved with Gothic perpendicular tracery, the central panel showing armorial bearings. Box seat with hinged cover. Reproduction of a piece in the Cluny Museum, Paris.

138 ANTIQUE CARVED OAK CREDENCE.

With spiral corner columns surmounted by carved grotesque figures, front and side panels carved with Gothic ornament; the upper compartment in cupboard form with secret drawer, the lower with drop front, single drawer and shelf base.

Height, 66 inches; width, 40 inches; depth, 21 inches.

139 FRENCH LIBRARY TABLE, STYLE OF LOUIS XV.

With cabriole legs and serpentine bed, finished in rosewood veneer with mahogany panels mounted with scroll work in gilt bronze, corner pieces and feet of bronze; serpentine top covered with red morocco having a tooled border in gold finished with brass rim. One large and two small drawers with brass drop scroll handles.

Length, 70 inches; width, 35 inches.

140 CARVED OAK HALL THRONE.

With carved canopy top, the back set with two panels carved with Gothic perpendicular tracery with armorial bearings. Box seat with hinged cover. Reproduced from an original church throne in the Cluny Museum.

Height, 7½ feet.

141 ITALIAN CARVED OAK BUFFET.

The body, richly carved with a grotesque mask and garlands of fruit with corner figure pieces, is supported by two hippogryphs on a table base with paw feet; top shelf is upheld by brackets shaped as hippogryphs, the back panel carved with armorial bearings supported by cornucopias and figures, with a similarly carved top piece. The whole is enriched with carved mouldings and borders.

From the Palace of Prince Doria, Rome.

142 SOFA.

Covered with brown silk velour. *Length, 7 feet, 3 inches.*

143 CHIPPENDALE MAHOGANY BOOKCASE.

The lower part with cupboards ornamented with carved mouldings, the upper part is divided in three unequal compartments, whose doors are glazed in octagonal panels; the ornamental top of scroll shape is filled in with scroll work.

Length, 8 feet; height, 9 feet.

144 ITALIAN CARVED OAK SIDEBBOARD.

The lower part a cupboard between two side columns, with two doors set with panels carved with grotesque heads and side pilasters; four drawers with carved fronts; the top with two shelves supported by carved brackets, having elaborately carved back panels, the whole enriched with carved mouldings and borders.

From the Palace of Prince Doria, Rome.

145 WHITE ENAMELED ARMOIR.

With door mirror, the inside fitted with drawers and compartments.

146 MAHOGANY ARMOIR.

With corner columns having carved capitals and carved feet, the inside fitted with drawers, slides and compartments.

SECOND SESSION

Tuesday Evening, January 12, 1915, at 8:15 o'clock

Early English Mezzotints, Line and Stipple Engravings, Sporting, French, and Japanese Prints

FRANCESCO BARTOLOZZI, 1727-1815

Well-known Eighteenth Century Stipple Engraver.

- 410
✓ 147 [MISS FARREN.] Actress, afterwards Countess of Derby. After Lawrence.

Full length in a landscape. Stipple engraving. Folio, framed. 1792.

OS
*AN EXQUISITE PROOF BEFORE THE TITLE. With large margins, printed in brown. ONE OF THE RAREST AND MOST SOUGHT FOR ENGRAVINGS OF BARTOLOZZI, which has been described as "*The happy collaboration of a great portrait painter with a great engraver.*" Letter

- 105
✓ 148 [HON. MISS (ANN) BINGHAM.] After Reynolds.

The sister of Lavinia, Countess Spencer. Seated, wearing a large hat. Stipple engraving in brown. 4to. Framed. 1786. 2258.

*PROOF WITH THE ARMS ONLY, WITH LARGE MARGINS; VERY RARE.

- 149 TANTALIZING. Two young girls in a landscape. Stipple engraving printed in carmine, by R. Marcuard, pupil of Bartolozzi. Oval. Small 4to.

EDWARD BELL, Flourished 1794-1807

English Mezzotint Engraver, known in less than twenty prints.

- 150 MR. [JOHN] BANNISTER, JUN'R. After De Wilde, S. I.

Full length, as "Gradus" in "Who's the Dupe." Lond. 1794. Folio.

*BRILLIANT IMPRESSION, FROM THE ROYAL COLLECTION AT WINDSOR; WITH STAMP.

- 151 JOHN LORD HOWARD DE WALDEN. After Rebecca. S. II.

Full length, court robes. Folio, Lond. 1796.

*FROM THE ROYAL COLLECTION AT WINDSOR; WITH STAMP.

MARIA ANNE BOURLIER

Early Nineteenth Century Stipple Engraver.

- 152 **QUEEN CHARLOTTE.** After Sir Wm. Beechey.
Bust in oval. 4to, Lond. E. Harding, 1806. Framed.

*STIPPLE ENGRAVING PRINTED IN COLORS.

- 153 **DUKE OF YORK.** After Sir Wm. Beechey.
Full bust in oval; in uniform. 4to, 1806. Framed.

*STIPPLE ENGRAVING PRINTED IN COLORS.

- 154 **DUKE OF CAMBRIDGE.** [After Sir Wm. Beechey.]
Bust in uniform; in oval. 4to, 1806. Framed.

*STIPPLE ENGRAVING PRINTED IN COLORS.

- 155 **PRINCESS OF WALES.** After Sir Wm. Beechey.
Nearly half length; in oval. 4to, 1806. Framed.

*STIPPLE ENGRAVING PRINTED IN COLORS.

- Ind. -
L. Dodge
11.*
156 **PRINCE ALFRED.** After Gainsborough.
Half length, as a child; in oval. 4to, 1806. Framed.

*STIPPLE ENGRAVING PRINTED IN COLORS.

THOMAS CHEESMAN

Pupil of Bartolozzi, worked about 1790.

- 157 **DUKE OF KENT.** After Müller.
Half length, in uniform; in oval. 4to, margins, framed. Published
in London in 1806.

*STIPPLE ENGRAVING PRINTED IN COLORS.

GEORGE CLINT, 1770-1854

English painter and engraver, noted for his mezzotints.

- 158 **LADY MULGRAVE.** After Hoppner.
Half length, seated in a landscape, leaning on a stone wall; a veil of
lace covers her hair and falls on her shoulders.

*THE BEAUTIFUL MARTHA SOPHIA MALING OF DURHAM.

185
54

- December

Considered to be a masterpiece of Cousins' work. Nasmyth said of it that it was a better likeness of Burns than his own painting, from which it was engraved.

- Folio, India proof before all letters, full margins.

*A VERY BEAUTIFUL PROOF, SIGNED BY COUSINS. A portrait of Millais' daughter.

- Large folio, full margins.

*OPEN LETTER PROOF, FINE IMPRESSION. FIFTH OF SIX STATES.

Early French Line Engraver.

- Three-quarter length, holding a portrait of her Father. Folio, fine impression. Gilt frame.

English mezzotint engraver of "broad, manly and effective style."

- As a child, tying a ribbon on the neck of a lamb. 4to, stained, has been folded at the bottom.

*VERY RARE PRINT FROM THE ROYAL COLLECTION AT WINDSOR; stamped twice.

His mezzotints are among the most brilliant specimens of the art.

- *FIRST AND ONLY STATE WITH LARGE MARGINS ENTIRELY UNTRIMMED; almost unknown in early impressions in such condition.

32

✓
1900
axxx
164
H8 - 1111 x
K... 2000
H8 mxx



No. 165. MRS. ELIZABETH TAYLOR
(Unfinished proof before all letters)
By Wm. Dickinson, after Sir Joshua Reynolds

650
Ink 1/2
165
P? VXXHP
MRS. ELIZABETH TAYLOR. After Reynolds. Smith 80.
Three-quarter length, head-dress with ostrich feathers, muslin dress;
standing in a landscape. Folio, framed.

*UNFINISHED PROOF BEFORE ALL LETTERS. Excessively rare and justly esteemed
for its beauty.

(See Illustration.)

230
166 DIANA, VISCOUNTESS CROSBIE. After Reynolds. S. 14.
Full length, in a landscape. Folio, margins trimmed, 1779. Framed.

*SECOND STATE, with the inscription in scratched letters.

350
167 MRS. GWYNNE AND MRS. BUNBURY. After Gardner. S. 34.
Half lengths, in oblong oval; low dresses; ruffs. 4to, framed, 1780.

*SUPERB PROOF OF THE FIRST STATE, before the erasure of the names. The two
famous Hornech sisters known to Reynolds and Goldsmith as "The Jessamy Bride"
and "Little Comedy."

168 JOHN MUDGE, M.D.F.R.S. After Reynolds. S. 189.
The friend of Reynolds and his physician, of whom it was said that
"if his physic does not cure, his conversation will." Half length.
4to, framed.

JOHN DIXON, 1740-1780

Best known by his mezzotint of Garrick, after Dance.

169 FRANCIS, EARL OF HERTFORD. S. 19.
Full bust in oval. 4to.

*FIRST STATE, BEFORE ALL LETTERS AND WITH THE ARMS ONLY. PROOF FROM
THE ROYAL COLLECTION AT WINDSOR; with stamp. A very rare original portrait
engraving.

170 HENRY EARL OF PEMBROKE. After Reynolds. S. 28.
Three-quarter length, in uniform, standing in a landscape. Pub-
lished, London, 1769.

*SECOND STATE BEFORE THE ALTERATION IN THE IMPRINT. A SUPERB PROOF FROM
THE ROYAL COLLECTION AT WINDSOR; with stamp.

WILLIAM DOUGHTY, Fl. 1773

180
a.s.p.
"His work, after Reynolds, of the highest artistic excellence."—Smith. English mezzotint engraver of half a dozen plates. He married a servant in Sir Joshua Reynolds' house, and died young, in 1780.

171 DR. SAMUEL JOHNSON. After Reynolds. Smith 2. 1779.
Half length, wig, vest buttoned to throat. Folio, gilt frame.

*SECOND STATE. Fine impression, with the inscription in scratched letters, and
before the publisher was changed to "John Jones."

172 SLEEPING CHILD. After Reynolds. H. 157.
Full length, near a window, Small folio, full margins.

*FIRST STATE, before the title and with the artist's name in scratched letters.

ROBERT DUNKARTON, 1744-1817

English mezzotint engraver, whose works are in a clear, finished style.

- 173 **GEORGE JOHN, EARL SPENCER.** After Copley. S. 37.
Whole length, court robes, standing against a curtain. Folio,
framed. London, 1801. *ps with 156*
*A very fine impression.

RICHARD EARLOM, 1743-1822

Pupil of Cipriani, executed a few plates in stipple, but known chiefly as a mezzotint engraver.

- 174 **SENSIBILITY [Lady Hamilton].** After Romney. In a landscape,
one knee resting on a marble balustrade, on which is a sensitive plant.
Stipple engraving. 4to, London, about 1792.
*OPEN LETTER PROOF. Very fine.
- 175 **ALOPE (Protecting her little son from wild beasts).** After Romney.
4to, London, 1787.
*Stipple engraving beautifully and clearly printed in brown. Also a portrait of
Lady Hamilton. VERY RARE.
- 176 **SIR ROBERT HARLAND.** After Dance. S. 21.
English Admiral, East Indies, 1778. Three-quarter length, in uni-
form, holding his hat in his left hand. Folio, London, B. B. Evans,
1798.
*BRILLIANT IMPRESSION FROM THE ROYAL COLLECTION AT WINDSOR.
- 177 **A FLOWER PIECE.** After Jan Van Huysum.
Folio, with margins. London, 1778.
*A VERY EARLY IMPRESSION OF THE FINEST QUALITY IN FINE CONDITION. With
the coat of arms, the names of painter and engraver and line of publication in
scratched letters. Whitman says the plate displays "a master hand of great power
and delicacy. The dewdrops seem almost to fall from the petals."
- 178 **A FRUIT MARKET.** After Snyders and Long John.
From the painting in the Houghton Gallery. Oblong folio, margins.
Framed.
- 179 **A GAME MARKET.** After Snyders and Long John.
Companion to the preceding. Framed.
- 180 **DIANA AND HER NYMPHS.** After Rubens.
Asleep after the chase. Oblong folio, framed.
*PROOF WITH THE ARMS, before the title.

J. C. EASLING

English mezzotint engraver of the first part of the Nineteenth Century.

- 181 GENERAL SIR THOMAS PICTON. After M. A. Shee.
Noted British officer, killed at Waterloo. Full bust in uniform, 4to.
Lond., Apl. 1, 1815.

*A fine proof from the Royal Collection at Windsor; with stamp.

L. ARLENT EDWARDS

The best known of contemporary mezzotint engravers in colors, whose plates are out of print and destroyed. The prints offered were specially selected by Mr. Edwards and will be found to include a number of the early and rare plates—Nattier's "Louise Marie," Da Vinci's "Beatrice d'Este," Greuze's "Sympathy," Lady Elizabeth Compton, Duchess of Devonshire, Lady Sheffield, and Countess Spencer, among others.

- 182 LADY HALLET. After Gainsborough. B. No. 1. 175
Signed artist's proof printed in colors.

- 183 LADY SHEFFIELD. After Gainsborough. No. 2. 175
Signed artist's proof printed in colors.

- 184 INNOCENCIA. After Greuze. No. 3. 75
Signed artist's proof printed in colors.

- 185 MRS. JOHN DOUGLAS. After Gainsborough. No. 4. 175
Signed artist's proof printed in colors.

- 186 MRS. (PERDITA) ROBINSON. After Gainsborough. No. 5.
Signed artist's proof printed in colors.

- 187 MRS. WELLS. After Romney. No. 6. 40
Signed artist's proof printed in colors.

- 188 THE BLUE BOY (Master Jonathan Buttall). After Gainsborough.
No. 7. 175
Signed artist's proof printed in colors.

- 189 LOUISE MARIE. Daughter of Louis XV. After Nattier. No. 8.
Full half length in oval. Signed artist's proof printed in colors.
Folio.

THE FRENCH PRINTS ARE AMONG THE RAREST EDWARDS PLATES.

- 80 190 MISS ANN BINGHAM. After Reynolds. No. 10. 110
Full half length in oval. Signed artist's proof printed in colors.
Folio.
- 90 191 LADY SPENCER. After Reynolds. No. 11. 110
Full half length, in large hat; oval. Signed artist's proof printed in
colors.
- 100 ex- 192 DUCHESS OF DEVONSHIRE. After Gainsborough. No. 13. 125
Signed artist's proof printed in colors. Folio.
- 75 mkrb 193 MRS. BENWELL. After Hoppner. No. 14. 110
Signed artist's proof printed in colors. Only 175 impressions were
taken.
- 50 mkrb 194 MRS. RICHARD BRINSLEY SHERIDAN. After Gainsborough. 60
No. 15.
Signed artist's proof printed in colors. Circular print showing
her full length, seated. 4to.
- 25 195 MISS FARREN (Countess of Derby). After Lawrence. No. 16. 50
Bust in oval. Signed artist's proof printed in colors. 4to.
- 27 196 AGE OF INNOCENCE. After Reynolds. No. 17. 40
Signed artist's proof printed in colors. Sm. 4to.
- 32 197 MRS. (PERDITA) ROBINSON. After Romney. No. 18. 50
Signed artist's proof printed in colors; only 175 impressions were
taken. Half length; oval. Sm. 4to.
- 175 axx 198 BEATRICE D'ESTE. After Da Vinci. No. 23. 175
SUPERB IMPRESSION; signed artist's proof printed in colors; one of
175 issued. Folio.
- 50 mkrb 199 MRS. SARAH SIDDONS. After Gainsborough. No. 29. 100
Nearly three-quarter length, seated. Signed artist's proof printed in
colors. Folio.
- 90 200 THE PINK BOY. After Gainsborough. No. 30. 135
Full length. Signed artist's proof printed in colors. Sm. folio.

110^x 201 SYMPATHY. After Greuze. No. 31. p. d.
SUPERB IMPRESSION. Signed artist's proof printed in colors. Only 175 copies were taken. 200

60 202 DUCHESS OF RUTLAND. After Reynolds. No. 32.
Full length, in a landscape. Signed artist's proof printed in colors. Only 175 were issued. 100

65 203 LADY SOPHIE MUSTERS. After Reynolds. No. 33.
Full length, on a balcony; no hat. Signed artist's proof printed in colors. One of only 175 impressions. 100

55 mk 204 LADY ELIZABETH COMPTON. After Reynolds. No. 34.
Full length, in a landscape. Signed artist's proof printed in colors. Only 175 impressions were issued. 100

25 205 MASTER LAMBTON. After Gainsborough. No. 40.
Signed artist's proof printed in colors. Sm. 4to. 110

50 206 LADY MEARS. After Reynolds. No. 41.
Artist's proof printed in colors. Narrow folio. 60
*Scarce. Only 175 were issued.

40 mk 207 LADY NORTON. After Reynolds. No. 42. 70
Artist's proof printed in colors. Only 175 were issued, and the print makes a charming companion piece to the preceding. 110

80 208 IZAAK WALTON. After E. Tuskipp. No. 44. 70
Signed artist's proof printed in colors. Folio.

45 209 REMBRANDT'S MOTHER. After Rembrandt. No. 45. 70
Signed artist's proof printed in colors. Folio.

22 50 210 MIRANDA (Daughter of Sir Harry Vane). After Hoppner. No. 47.
Bust in oval. Signed artist's proof printed in colors. 4to. 75

65 211 MADONNA. After Perugino. No. 55. xx
Signed artist's proof printed in colors. Decorative gilt frame. 110

- 410
— 212 GOOD NIGHT! After Henry Mosler. No. 60.
Signed artist's proof printed in colors. Folio.
- 37 1/2 213 THE LUTE PLAYER. After Franz Hals. No. 66.
Signed artist's proof printed in colors. Decorative gilt frame.
- 27 1/2 214 SIMONETTA VESPUCCI. After Pollajuolo. No. 67.
Signed artist's proof printed in colors. Decorative gilt frame.
- 95 215 LADY DUDGEON. After Raeburn. No. 77.
Signed artist's proof printed in colors. Folio, gilt frame.
- 10 216 ADA REHAN as Katharine. After Turner.
Half length, proof on India paper. Large folio.
*The earlier work of the artist, signed by Ada Rehan, Edwards and the painter.
Published by Edwards in 1892.
- 35 217 ROSEBUDS [ETHEL BARRYMORE].
Signed artist's proof printed in colors. Gilt frame.

JOHN FINLAYSON, 1730-1776

English mezzotint artist of about 20 plates, who died young.

- 218 MR. SHUTER, MR. BEARD & MR. DUNSTALL. After
Zoffany. S. 14.
In character in "Love in a Village." Folio, Lond. Mch. 1, 1768.
Fine impression.

JAMES FITTLER, 1758-1835

Distinguished by his engravings; mostly portraits.

- 219 CAPTAIN MACBRIDE. British Admiral. After Northcote.
Line engraving. Three-quarter length. Folio, margins, 1792.
Framed.

FOGG

English stipple engraver of the early Nineteenth Century.

- 220 DUKE OF CUMBERLAND. After Sir Wm. Beechey.
Half length, in uniform, in oval. Small 4to, margins, London,
1806. Framed.

*STIPPLE ENGRAVING PARTLY PRINTED IN COLORS.

E. GABRIELLI

- 221 LOUIS XVI AND MARIE ANTOINETTE. A Pair.
Half lengths, oval, with scenes of their executions. The figures
printed in colors. Stipple engravings. Small 4to, framed (2).

T. GAUGAIN, 1748-1805

- 222 LE CERFVOLANT ACHÉVÉ—THE KITE COMPLETED.
After J. Barney.
Boy seated with his kite, on a hillside. Folio. Framed.
*STIPPLE ENGRAVING PRINTED IN COLORS.

VALENTINE GREEN, 1739-1813

"All Green's plates show mastery of his art and originality."—*Stephens.*

- 223 EMILY MARY, COUNTESS OF SALISBURY. After Reynolds.
S. 116. \$ 3150
Full length, in a landscape, drawing on a glove, spaniel catching
the end of her looped overdress in his mouth. Folio, Lond. 1781.
Framed.

*FIRST STATE: before the name of the personage and the remainder of the inscription in scratched letters: "Lady Salisbury" in old ink can be faintly traced in the margin, apparently written by Green, as it has been obliterated with a "rocker."
(See Illustration.)

- 224 LADY ELIZABETH COMPTON (afterward Lady Cavendish).
After Reynolds. S. 27.
Full length, in a landscape, leaning on a stone wall, pearl necklace
ending in a large jewel, left hand in drapery on hip. Folio, Lond.
1781. Framed.

*FIRST STATE: FINE IMPRESSION WITH LARGE MARGINS, before the name of the personage, and the remainder of the inscription in scratched letters.

- 225 GEORGIANA, DUCHESS OF DEVONSHIRE. After Reynolds.
S. 37.
Characterized by Walpole as the "Empress of Fashion." Full
length, right hand on a balustrade. About to descend marble steps
into a landscape. Folio, margins, framed.

*FIRST STATE, FROM THE ROYAL COLLECTION AT WINDSOR; with stamp. The inscription in scratched letters, "and" for "&," etc. A very slight damage has been repaired.



No. 223. COUNTESS OF SALISBURY
(First state)
By Valentine Green, after Sir Joshua Reynolds



No. 164. MRS. PELHAM
By Wm. Dickinson, after Sir Joshua Reynolds

- 155
226. LADY HARRIET (OR HENRIETTA) HERBERT. After Reynolds. S. 64.

Three-quarter length, in a landscape. Folio, 1779, framed.

*A fine impression of one of the most beautiful prints of the engraver.

- 275 S.F. 227 GENERAL WASHINGTON. After Trumbull. S. 135.

Whole length, hat and sword in right hand, on which lies his left hand holding a scroll. Negro with horse to right. Large folio, gilt frame. 1781.

*FIRST STATE. Fine impression, very rare.

JOSEPH GROZER, 1755-1799

English mezzotint engraver, between 1786 and 1797.

- 228 LORD JOHN CAVENDISH. After Reynolds. S. 5.

Half length, three-quarters to front. Small folio. London, 1796.

*EARLY STATE, UNDESCRIBED BY SMITH, FROM THE ROYAL COLLECTION AT WINDSOR. The margins have not been cleaned, and the title is in script.

- 45 229 [CHARLES, MARQUIS CORNWALLIS, RECEIVING THE TWO SONS OF TIPPOO SULTAN AS HOSTAGES]: After Henry Singleton.

London, published by Grozer, 1793. Oblong folio, framed.

*A VERY FINE PROOF IN COLORS. EXTREMELY RARE IN THE ORIGINAL IMPRESSION AND COLORING.

- 45 230 TIPPOO SULTAN SENDING AWAY HIS TWO SONS AS HOSTAGES. After Henry Singleton.

London, published by Grozer, 1793. Oblong folio, framed.

*A VERY FINE PROOF IN COLORS, companion to the preceding.

T. HODGETTS

- 231 FIELD MARSHALL BLÜCHER. Painted by Boaden, from a Miniature by Müller.

Full bust, plain dress.

*OPEN LETTER PROOF FROM THE ROYAL COLLECTION AT WINDSOR.

RICHARD HOUSTON, 1722-1775

English mezzotint engraver.

- 232 ELIZABETH, DUCHESS OF HAMILTON & BRANDON & C. S. 59. After Cotes.

Half length, oval, pearl ear-ring, flowers in the lace on her bosom. 4to, framed, margins.

*FIRST STATE, before the imprint.

J. B. HUET, 1745-1811

80 233 LA CONVERSATION DES FERMIÈRES.

Engraved after Huet in the style of Demarteau. PRINTED IN COLORS. Sm. folio, decorative gilt frame.

*FINE PROOF BEFORE LETTERS. Original impression and condition, from the Robert Hoe Collection.

57 234 LA JEUNE BERGÈRE.

Engraved by Demarteau after Huet. PRINTED IN COLORS. Small folio, decorative gilt frame.

*ORIGINAL IMPRESSION AND CONDITION, from the Robert Hoe Collection.

Japanese Prints

Selected by the late Mr. E. F. Fenellosa

235 SUZUKI HARUNOBU.

Two girls under an umbrella in a storm of mixed rain and snow. One of the most delicate and charming of Harunobu designs. About 1768.

236 SHUNSHO.

Actor in costume. 1780.

237 SHUNYEI.

Lady in walking costume, standing under a flowering plum tree. 1782.

238 SHUNCHO.

Picnic party of three women and a man. Early and rare. 1782.

239 UTAMARO. 1754-1806.

Girl, in a gray dress, seated, wringing a cloth over a copper basin. Fine print, dating from 1798.

240 YEISHI. 1781-1800.

Three ladies on their way to a picnic in Cherry Blossom time. 1794.

241 KIYONAGA. Hashirakake. 1776.

Young woman looking down on a man, seen under a sleeping-net.

- 242 KORIUSAI. Hashirakake, about 1771.
No-Dancer, with two kneeling priests. In a specially made Japanese case with ties.

- 243 CHINESE SILK BROCADE PORTFOLIO.
Brocaded in colors, with the Dragons of the Air and Flames; silk-lined. Flaps and ties. 20 x 26 inches.

40mk
H.S.D.
244

J. P. M. JAZET, 1788-1871

Great French aquatint engraver, nephew and pupil of Debucourt.

- 244 CALECHE FRANCAISE attaquée par des Brigands Espagnols.
AQUATINT PRINTED IN COLORS, after a drawing by H. Lacomte.
Oblong folio, framed; published by Jazet in Paris.

*OPEN LETTER PROOF WITH LARGE MARGINS. Very rare in colors.

225

JOHN JONES, 1750-1797

"His works are powerful and artistic."—Smith.

- 245 THE RIGHT HON'BLE EDMUND BURKE. Mezzotint.
After Romney. S. 11.
Half length, in square border. Folio. 1790. Framed.

*Fine impression of one of the most distinguished portraits of the celebrated statesman.

ELIZABETH JUDKINS

Mezzotint engraver, pupil of James Watson. "Her published works, which do not number more than eight or nine, possess great merit; indeed her portrait of Mrs. Abington is a superb example of the art."—Goodwin, 1904.

- 246 MRS. ABINGTON (Frances Barton), Actress. After Reynolds.
Goodwin No. 5.

Half length, oval, hair dressed high, hands gloved and clasped.
Folio, margins shortened and mounted. Framed.

*FINE IMPRESSION. The unrivalled favorite of the public, who acted with Garrick.

247

H. KINGSBURY

English painter and engraver; School of J. R. Smith.

- 247 THE RIGHT HON'BLE EDMUND BURKE.
Original mezzotint portrait, representing Burke wearing spectacles.
Published 1798. Half length. Small 4to. Framed.

ROBERT LAURIE, 1740-1804

His mezzotints are artistic and carefully finished.

- 248 MRS. [CATHERINE] FREDERICK. After Hamilton. S. 19.
Half length, lace cap; in oval. 4to. Framed.

*Very fine impression, published in 1777. A beauty of the Court of the Georges, described as "Charming Kitty Frederick, beautiful, vivacious and extravagant."

JAMES McARDELL, 1729-1765

Ranks among the greatest mezzotint engravers of the Eighteenth Century.

- 249 [LUCY EBBERTON.] After G. Knapton. Goodwin No. 130.
An English country beauty; half length, hat with strings, pearl necklace; holding basket of flowers. 4to, margins shortened. Framed.

*THE FIRST STATE: VERY RARE, before the removal of the necklace and the hat-strings

- 250 [MRS. CROWTHER.] After Gerhardt Van Der Mij. G. 162.
Half length, wearing a hat, low-neck dress, from which hangs a string of pearls; lace cape held up by left hand. 4to, margins. Framed.

*SECOND STATE. A rare print. The daughter of the first English novelist, Samuel Richardson, author of "Clarissa."

G. MAILE

- 251 MISS O'NEILL AS JULIET. After Dawe.
Full length, in the Balcony Scene. Mezzotint printed in colors and touched by hand. Folio.

JOSEPH P. L. MARCHI, 1752-1808

Brought to London by Reynolds in 1752. His mezzotints, not numerous, show much artistic feeling.

- 252 OLIVER GOLDSMITH. After Reynolds. S. 7.
Half length, profile to left; fur-edged cloak; holding a book against his breast. Folio, large margins, gilt frame.

*A SUPERB IMPRESSION OF THE SECOND STATE, with uncleaned margins and before the title.

- 253 MRS. BOUVERIE AND MRS. CREWE. After Reynolds. S. 1.
Three-quarter lengths, seated near a sarcophagus.

*FIRST STATE BEFORE THE DATE IN THE IMPRINT WAS CHANGED FROM 1770 TO 1785, without title or artist's names. These were both noted women of the time of the Georges, Mrs. Crewe being a brilliant leader of fashion, taking no small share in the politics of Burke, Fox and Sheridan.

- 254 JOHN MOODY. After Zoffany. S. II.
Full length, in character as "Foiguard."
*FROM THE ROYAL COLLECTION AT WINDSOR. With stamp. Fine impression.

JOHN MURPHY, 1748-1820

English mezzotint engraver.

- 255 MARIE ANTOINETTE D'AUTRICHE REINE DE FRANCE.
After Marquise de Brehan.
Three-quarter length, seated, dressed in mourning, wearing a miniature of the Dauphin. Folio, London, Apl. 1, 1795.
*A very fine impression with full margins.
(See Illustration.)

NEW YORK CITY

- 256 NEW YORK, 1855. From the Latting Observatory.
Large folio, engraved by Wellstood, after Smith. Old gilt frame.
*Looking south from 42nd Street, the Old Reservoir and the Crystal Palace in the immediate foreground, with vacant land on Fifth Avenue and vicinity, the view extends to the Narrows. Brooklyn is only a small town and Jersey City practically does not exist, being only a scattered house or two seen amid trees and rocks.

S. W. REYNOLDS, 1773-1835

English mezzotint engraver. Teacher of Samuel Cousins.

- 257 CHARLES JAMES FOX. After J. R. Smith.
Full length, seated near a table. Large folio, London, 1806.
- 258 RT. HON. WM. WINDHAM. H. page 73.
Full bust, plain dress. 4to.

*FIRST STATE. BEFORE ALL LETTERS AND WITH MARGINS ENTIRELY UNCLEANED.
FROM THE ROYAL COLLECTION AT WINDSOR; with stamp.

WILLIAM SAY, 1768-1834

English mezzotint engraver, pupil of James Ward.

- 259 WM. CARR, VISCOUNT BERESFORD. After Heaphy.
Full length, in uniform on the field. Folio.
*FIRST STATE. PROOF BEFORE ALL LETTERS, full margins.

J. M. SCHUSTER

German mezzotint engraver, worked about 1760.

- 260 FRANÇOIS BENDA, Premier Violon de Chambre de Sa Majesté, le Roi de Prusse. After M. Falbe.
Half length, with his violin. Berlin, 1756. 4to, framed.
*A fine impression. Benda was remarkable as the founder of a special Violin School. In 1771 he became Concert Master to Frederick the Great, whose flute concertos he thereafter accompanied.



No. 255. MARIE ANTOINETTE D'AUTRICHE REINE DE FRANCE
By John Murphy, after the Marquise de Brehan

GERARD SCOTIN, 1642-1718

Early French engraver, pupil of Poilly.

- 261 MDLLE. AURETTI. Famous Danseuse.
Dancing, in a landscape. After a painting by Jacopo Amigoni,
called a "master of graceful effects." Folio.
*FROM THE ROYAL COLLECTION AT WINDSOR; with stamp.

JOHN SMITH, 1654-1720

Great English mezzotint engraver, who realized the value of early impressions and
destroyed his own plates, so that worn impressions could not be issued.

- 262 MARY, QUEEN OF JAMES II OF ENGLAND. After Kneller.
S. 169.
Half length in oval, hair in many curls and jewel-trimmed dress.
4to (1703, perhaps earlier). Slight repair to margin.
- 263 MRS. ANNE KYNNESMAN. After G. Schalken. S. 153.
Three-quarter length, standing in a rocky landscape, long curl over
left shoulder, loose dress. Small folio, framed.
*A BEAUTIFUL IMPRESSION OF THE SECOND STATE. Smith assigns the date of 1695
to this print.

JOHN RAPHAEL SMITH, 1752-1812

"His prints are the most admirable productions ever executed in mezzotint."
—Chaloner Smith.

- 165m Kels
✓
a x x
restoration
from front
- 264 A LADY AND HER CHILDREN RELIEVING A COTTAGER.
After Bigg. S. 180.
A lady and her two daughters, accompanied by a negro servant and
lapdog, give alms to a poor woman seated at a cottage door, holding
a sleeping child. Oblong folio. Framed. Lond. 1784. \$ 2.15
*OPEN LETTER PROOF. A beautiful impression very softly and clearly printed.
- 265 MRS. [HENRIETTA] MORRIS. After Reynolds. S. 116.
Half length, hand on cheek, oval frame. 4to, small margins. Framed.
*Fine early impression.
- 266 LIEUT.-COL. [BANNASTRE] TARLETON. After Reynolds.
S. 161.
Full length, uniform, drawing his sword, horse and groom to the
left. Large folio, framed.
*FIRST STATE, with scratched letters. Lateral and top margins cut away, and
lower slightly shaved. Fine impression of one of the most beautiful prints of the
artist. A portrait of the English soldier of the Revolution, nicknamed "The Fox."

- 267 BAGNIGGE WELLS. After P. Sanders. Unknown to Chaloner Smith.

Oblong folio, Lond. June 15, 1772, the edges mounted. "Printed for J. R. Smith and sold by H. Parker."

*Smith only says "His earlier prints were issued by Parker and others; he published himself in 1773-4 . . . these are very uncommon and to be ranked among the most admirable productions of the art." "Bagnigge Wells" shows an animated scene of ladies and gallants drinking tea, setting off to advantage the manners and costume of the times. VERY RARE.

CHARLES SPOONER, 1727-1767

Irish mezzotint engraver, friend of MacArdell; died young, a victim of intemperance.

- 268 MRS. CATHARINE GUNNING. After Cotes. S. 21.

Half length in oval. Walpole wrote of her and her sister: "These are two Irish girls of no fortune, who are declared the handsomest women alive." 4to, framed.

*TRIAL PROOF BEFORE ALL LETTERS, undescribed by Smith, whose first state is described as a lettered proof, and who also says that Spooner's Irish plates are very rare.

Sporting Prints

HENRY ALKEN, Flourished 1816-31

Noted English huntsman, trainer and engraver.

- 269 FOX HUNTING. BREAKING COVER: After I. Clark.
AQUATINT IN COLORS. Small folio. Margins. Framed.

*THIS AND THE FOLLOWING ARE THE VERY RARE AND EARLY ALKEN PRINTS.
ORIGINAL IMPRESSION IN THE ORIGINAL COLORING. The first three form a set.

- 270 FOX HUNTING. DIGGING OUT. After I. Clark.
Companion to the preceding. Framed.

*ORIGINAL IMPRESSION AND COLORING.

- 271 FOX HUNTING. THE DEATH. After I. Clark.
Companion to the preceding. Pub. by T. McLean, 1820. Framed.

*ORIGINAL IMPRESSION AND COLORING.

- 272 COURSING [Dogs and Horsemen running the Hare]. After I. Clark.
AQUATINT IN COLORS. Small 4to, margins. Lond. McLean, 1820. Framed.

*ORIGINAL IMPRESSION AND COLORING. The most sought for Alken prints are about this date.

- 273 COURSING. Companion print, The Hare is Dead.
AQUATINT IN COLORS. Lond. McLean, 1820. Framed.
*ORIGINAL IMPRESSION AND COLORING. This and the preceding form a pair.
- 274 FOX HUNTING. GOING INTO COVER. After I. Clark.
AQUATINT IN COLORS. Small folio, Lond. T. McLean, 1820. Framed.
*ORIGINAL IMPRESSION AND COLORING. As rare and desirable as the preceding sets.
- 275 FOX HUNTING. [FULL CRY.] After I. Clark.
AQUATINT IN COLORS. Companion to the preceding. Lond. 1820.
Framed.
*ORIGINAL IMPRESSION AND COLORING.
- 276 SPANIEL. Winner of the Derby Stakes at Epsom, 1831. After Ferneley.
AQUATINT IN COLORS, by E. Duncan & J. Webb; folio, framed.
Lond. Ackermann, 1831. Time-stained, and shows fold.
- 277 UNSIGNED AQUATINT IN COLORS.
Two figures on horseback, apparently a caricature of a Frenchman and an English sailor, followed by an English bull-dog and a French hound. Folio, cut close.
*A very well-drawn and interesting print.

ROBERT THEW, 1758-1802

"Self-taught, he attained a high degree of excellence."—*Sidney Lee*.

- 278 SHAKESPEARE. "Tempest" with Prospero, Miranda, etc.
After Wright.
Engraving printed in colors, and touched by hand. Oblong folio,
Lond. 1800.

CHARLES TURNER, 1773-1857

With S. W. Reynolds and Samuel Cousins, the last great mezzotint engravers in England.

- 279 [BENJAMIN WEST.] After Lawrence.
Nearly full length, seated. Folio, large margins. Framed.
*BRILLIANT PROOF BEFORE THE TITLE, and with the names of the artists only.

- 280 MRS. [ROSOMAN] MOUNTAIN. After Masquerier.
 Half length, low-cut muslin gown; fur-trimmed robe falls from right shoulder. 4to, margins. Framed.
 *Published in London in 1804 by Charles Turner. The subject was the daughter of a circus performer, who became well known as actress and singer under the guidance of Tate Wilkinson and Charles Dibdin.
- 281 MISS MELLON, AS VIOLANTE. After Sir Wm. Beechey.
 Half length in "The Honey-Moon." 4to, margins, framed.
 *Published in London in 1805. Harriot Mellon acquired notoriety through her connection with Coutts the banker, and afterwards married the Duke of St. Albans. She was a favorite with the public, eclipsed only by Mrs. Jordan.
- 282 LORD COCHRANE. After G. E. Stroehling.
 Full length, showing him on deck during battle, in the uniform of a Captain in the Navy. Large folio, lateral and top margins shortened. Lond. C. Turner, Jan. 24, 1809.
- 283 EDMUND KEAN AS RICHARD III. After J. J. Halls.
 Full length, in the Fourth Act. Large folio. Lond. 1814.
 *SUPERB IMPRESSION WITH FULL MARGINS.
- 284 [CHARLES MATHEWS SR.] MR. MATHEWS. After Jas. Lonsdale.
 Half length, plain dress. Small folio. Lond. 1825.
 *A VERY FINE IMPRESSION FROM THE ROYAL COLLECTION, WINDSOR; with stamp. Full untrimmed margins.
- 285 GEORGE IV. AS PRINCE REGENT. After Lawrence.
 Half length. Small folio. London 1824.
 *A VERY FINE PROOF WITH THE ARMS, before the title and with full untrimmed margins.
- 286 MR. YOUNG [CHARLES MAYNE YOUNG]. After Harlow.
 Full bust, in character. Folio. Lond. 1809.
 *FIRST STATE. FROM THE ROYAL COLLECTION, WINDSOR; with stamp.
- 287 THE RETURN FROM MILKING. After F. Wheatley.
 Folio, published in London, 1800. Framed.

WILLIAM WARD, died in 1826

The most distinguished pupil of J. R. Smith, noted mezzotint engraver.

- 288 SIR THOMAS BERNARD. After Opie. Frankau 25.
Three-quarter length, seated near a window. Folio, framed.
*PROOF BEFORE THE LETTERS, with large margins.
- 289 OUTSIDE OF A COUNTRY ALEHOUSE. After J. Ward. F. 215.
Two fox-hunters with dogs form a group with the inn-keeper's family.
Mezzotint, published May 6, 1800. Oblong folio, framed.
- 290 INSIDE OF A COUNTRY ALEHOUSE. After Geo. Morland.
F. 168.
Man, dressed for the road, with his dogs, holds up a rabbit to show
to the other persons in the room. Oblong folio, margins, slight
repair to lower left side. Framed.
*FIRST STATE, IN COLORS. Before the date of publication was changed to 1800.
VERY RARE.
- 291 THE SOLILOQUY. Painted by himself. F. 271.
Charming stipple engraving of the full-length figure of a young
woman, in a large hat, seated under a tree. 4to, full untrimmed
margins. Lond., W. Dickinson, 1787.

JAMES WATSON, 1740-1790

"One of the leading mezzotint engravers of his time."—Goodwin.

- 150 m k d
J m x x
292 [ELIZABETH, DUCHESS OF MANCHESTER, AND HER SON]
"Diana and Cupid." After Reynolds. G. 45.
Full length, as Diana, in a wooded landscape, bending over her son,
as Cupid. Folio, framed. (1770). S. 400
*PROOF OF THE SECOND STATE (Chaloner Smith's first state), with the artists'
names only scratched in the field. A superb impression.
- 293 FRANCIS, EARL OF WARWICK. After Gainsborough. S. 151.
Half length, in circle, braided coat and Star. 4to.
*PROOF WITH UNCLEARED MARGIN FROM THE ROYAL COLLECTION AT WINDSOR.
With stamp.
- 294 COUNT PETER CZERNICHEW. After Tocque. S. 44.
The Russian Minister to England, 1746-63. Bust in circle, on a
tablet. 4to, margins shortened (1769).
*Soft and beautiful proof FROM THE ROYAL COLLECTION AT WINDSOR; with stamp.

1000
RXX
THOMAS WATSON, 1743-1781

English mezzotint engraver, whose prints rank among the best productions of the art.

- 295 THE IRISH GRACES (Daughters of Sir Wm. Montgomery).
After Reynolds. Goodwin 26. S. 2100 - *cracked*
Mrs. Beresford, Mrs. Gardiner and Lady Townshend, as the Graces,
offering garlands to Hymen. Oblong folio. Framed. Slight damage
repaired in lower foreground.

*PROOF OF THE FIRST STATE. The inscription engraved on the field, "Painted by
Sir Joshua Reynolds. Engraved by Tho: Watson. Published Jan'y 1st 1776 for
W. Shropshire No. 158 T. Watson No. 142 New Bond Street." THE ONLY TWO
COPIES OF THIS STATE KNOWN TO GOODWIN WERE IN THE BRITISH MUSEUM AND IN
THE BUCCLEUGH COLLECTION.

- 450
296 MRS. HARDINGE. After Reynolds. G. 39.
Sometimes known as "Miranda." Nearly full length, hair dressed
high with pearls, right hand resting on a dog's shoulder and holding
its paw in her left; standing in a landscape. Folio, framed.

*SECOND STATE WITH PUBLICATION LINE. UNDESCRIBED BY GOODWIN. With the
artist's names in large italics, but also with the inscription "London, Published
Feb'y 10th 1780" etc., therefore placing it between the second and third states.
"Mrs. Hardinge" in old writing in the margin.

- 297 LADY (CATHERINE) BAMPFYLDE. After Reynolds. Good-
win 36. S. 4000 *C/231-*
Full length, in a landscape, hair worn high with head-dress, pearl
necklace looped at her corsage; left arm rests on a stone wall,
against which grow two tall stalks of lilies. Folio, framed, Lond.
1779. Lower corner skilfully repaired. *is full length*

assx
500 mkt
*SECOND STATE: PROOF BEFORE THE TITLE of one of the most beautiful prints of
the artist. *too 2 weeks about middle of 18th*

CHRISTOPHER WEIGEL, 1654-1725

Mezzotint engraver of Augsburg.

- 298 JOHN, DUKE OF MARLBOROUGH, from life.
Nearly half length in armor. Oval, resting on Insignia of War.
Small folio.

*Brilliant impression of this fine portrait of the "Great Duke," victor at the Battle
of Blenheim, etc. An interesting specimen of an early engraving in mezzotint.

JOHN YOUNG, 1755-1825

Mezzotint engraver, pupil of J. R. Smith at his best period, who produced many fine
prints.

- 299 MR. BRANSBY, MR. PARSONS, MR. WATKINS. After
Zoffany.
Full lengths, in a Scene. Oblong folio. (1788).

THIRD SESSION

Wednesday Afternoon, January 13, 1915, at 2:30 o'clock

Library of Rare Books and Fine Bindings

300 ADDISON (JOSEPH). The works of the Late Right Honorable Joseph Addison. *With a portrait after Kneller, and plates by Grignion.* 4 vols. 4to, old tree-calf (joints cracked). Birmingham, 1761

*The handsome Baskerville Edition. Scarce.

301 AIKIN (LUCY). Memoirs of the Court of Queen Elizabeth, 2 vols., 1819; Memoirs of the Court of King James the First, 2 vols., 1823; Memoirs of the Court of King Charles the First, 2 vols., 1833. *Portraits.* Together 6 vols. 8vo, old half morocco (one damaged). Lond. 1819-33

*EXTRA-ILLUSTRATED by the insertion of about 250 portraits and views.

302 ALDIN ILLUSTRATIONS. Emanuel (Walter). A Dog Day, or The Angel in the House. *Tinted plates by Cecil Aldin.* 4to, boards. N. Y. 1902

303 ALDINE—Institutiones Græcæ Grammatices, Auctore Urbano Bolzanio. Small 4to, old russia, gilt edges. Venetiis in Aedibus Aldi. Manutii Romani Mense Januario, 1497.

*FIRST EDITION of the First Greek Grammar written in the Latin Language, which even in 1499 had become so rare that Erasmus in one of his letters complained of not being able to procure a copy. With the exception of having the two-line title inlaid in old paper, a very fine, large and clean copy from the library of the Earl of Aylesford, with its beautiful architectural book-plate, etched by Piranesi. Very rare.

304 AMERICAN ARMORIAL. Matthews (John). American Armoury and Blue Book. *With the coat of arms of each family.* 8vo, cloth, gilt top. Lond. n. d.

305 ANDREWS (WILLIAM LORING). The Bradford Map. The City of New York at the time of the granting of the Montgomerie Charter. *Numerous illustrations.* 8vo, cloth, gilt top, uncut. N. Y. 1893

*One of 142 copies on plate paper.

306 ANGLO-SAXON REVIEW (THE). A Quarterly Miscellany. Edited by Lady Randolph Spencer Churchill. *Numerous plates.* 10 vols. royal 8vo, various colored leather in imitation of famous bindings, gilt tops, uncut. Lond. 1899-1901

307 ARABIAN NIGHTS. Burton (Richard F.). The Book of a Thousand Nights and a Night. 10 vols. With the Supplemental Nights. 7 vols. *Illustrations on Japan paper.* Together 17 vols. Royal 8vo, half brown morocco, gilt tops, uncut.

N.p.; Printed for Private Subscribers, n. d.

*The Limited Bagdad Edition.

308 ARMSTRONG (WALTER). Gainsborough and his Place in English Art. *62 photogravures and 10 lithographic facsimiles in color.* Thick royal 4to, cloth, gilt top, uncut. Lond. 1898

309 ARMSTRONG (WALTER). Sir Joshua Reynolds, First President of the Royal Academy. *78 photogravures and 6 lithographic facsimiles in color.* Thick royal 4to, cloth, gilt top, uncut. Lond. 1900

310 ARMSTRONG (WALTER). Sir Henry Raeburn. Introduction by R. A. M. Stevenson and Biographical and Descriptive catalogue by J. L. Caw. *61 photogravure reproductions of his paintings, with a duplicate set of the plates on India paper.* 2 vols. royal 4to, blue levant morocco, gilt, backs and sides, gilt tops, uncut, by Morrell. Lond. 1901

*One of 80 copies containing the duplicate set of plates on India paper.

311 ARTS AND CRAFTS—Menschelyke Beezighreeden. *A series of 100 quaint copperplate engravings depicting all manner of Workmen, Mechanics, Peasants, Scientists, Doctors, Musicians, Lawyers, Soldiers, Printers, Bakers, Gold and Silversmiths, engaged at their professions and Trades. All skillfully engraved by the famous Dutch Artist Luyken, each plate accompanied by a four-line verse in Dutch.* Small 4to, old brown calf. [Amsterdam, about 1680.]

*A rare and complete set of these fine old engravings, formerly in the White Knights and Heber Collections.

312 BANKS OF NEW YORK (Gibbons), N. Y. 1858; The American Coast Pilot (Blunt), N. Y. 1822; Francis's New Guide to New York and Brooklyn. N. Y. 1856. Together 3 vols. 8vo and 12mo, calf and cloth.

313 BARBIZON DAYS (Smith), N. Y. 1902; My Friends the French (Sherard), Lond. n. d.; Thais (France), Lond. 1909. Together 3 vols. 8vo, cloth, uncut.

314 BARRAS. Memoirs of Barras, Member of the Directorate. Edited with a General Introduction, Prefaces and Appendices, by George Duruy. *Portraits, plans and facsimiles*. 4 vols. 8vo, cloth, gilt tops, uncut. N. Y. 1895

315 BEAUMONT (FRANCIS) and FLETCHER (JOHN). The Works of Beaumont and Fletcher. With notes and a biographical memoir by Alexander Dyce. *Portraits*. 11 vols, 8vo, red straight-grain morocco, gilt, in the Roger Payne style, gilt tops, by Zaehnsdorf (some vols. rubbed).

*Fine set of the best edition.

Lond. Moxon, 1843-46

316 BINDING. MARTIALIS. Epigrammata. FIRST ALDINE EDITION. 8vo, contemporary Venetian binding in brown morocco, gilt-tooled borders and centrepieces of arabesques on the covers, newly gilt gauffred edges (slightly rubbed). From the Hamilton Palace Library. Venetiis: in ædibus Aldi, 1501

317 BINDING. XENOPHON. Opera. Latine. Folio, brown calf, tooled and gilt in compartments with arabesque ornaments; the title of the work in the centre of the front cover and GROLIER's name in the lower part ("IO. GROLERII ET AMICORVM") and his motto "PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM" in the centre of the back cover, gilt edges (back very skilfully restored).

Basileae: apud Andreani Cratandrum, 1534

*A very good specimen of book binding from the library of the celebrated bibliophile. (Le Roux de Lincy, No. 349.) The earliest record of this copy is in the late 18th century in the McCarthy library, and since the dispersal of that library it has passed through the hands of Therold (Syston Park), Morgand of Paris and Rosenthal of Munich.

(See Illustration.)

318 BINDING. MARTIALIS. M. Val. Martialis ex Museo Petri Scriverii. *Engraved title*. 24mo, old French red morocco, gilt, panelled sides, with pointillé centre ornaments in the manner of Le Gascon, gilt edges (joints very slightly cracked). Amstelredami, 1621



No. 317. BINDING FROM GROLIER'S LIBRARY

319 BINDING. CRUMBS of Comfort and Godly Prayers, with thankful remembrances of God's Wonderful Deliverances of this Land. *Woodcut title and 3 folding woodcut plates.* Lond., for Michael Sparke, n. d.—BAYLY (L.). The Practice of Pietie, directing a Christian how to Walke that he may please God. *Engraved frontispiece.* Delf, A. Jacobs, n. d.—STEPS of ascension unto God, by E. G. D. D. *Frontispiece engraved by W. Marshall.* Lond., for R. Meighen, 1636.—DU MOULIN (P.). The Right Way to Heaven. *Engraved title.* Lond., for G. Edwardes, 1637.—Foode from Heaven, or nourishment for the Soule, by I. P. D. D. *Frontispiece engraved by W. Marshall.* Lond., for R. Harper, 1639.—Private Devotion digested into Six Letanies. *Fine frontispiece engraved by T. Cecill.* Lond., for J. Marriot, 1640. Together 6 vols. 24mo, contemporary uniform English bindings in morocco, the sides inlaid in diamond-shaped compartments in blue, yellow and red, and richly tooled and gilt with acorns, tulips, and other floral and scroll ornaments, gauffred gilt edges, painted with flowering tulips, carnations, butterflies, etc.; enclosed in a contemporary 4to morocco case, similarly inlaid and tooled.

Lond. 1636-40

*Very fine specimens of English bindings of the period of Charles I, and in remarkable preservation, excepting the corner of one volume, which is slightly damaged. This is one of the so-called "Devotional Travelling Libraries," of which at present only a few examples are known to exist. From the Fontaine and the Corfield Libraries.

320 BINDING. GOVERNMENT (The) of the Tongue, by the author of the Whole Duty of Man. *Engraved frontispiece.* 8vo, contemporary English binding in red morocco, with an inlaid strip of black morocco in the cottage pattern, the remaining space richly tooled and gilt, gilt back and edges, by SAMUEL MEARNE. Oxford, 1667

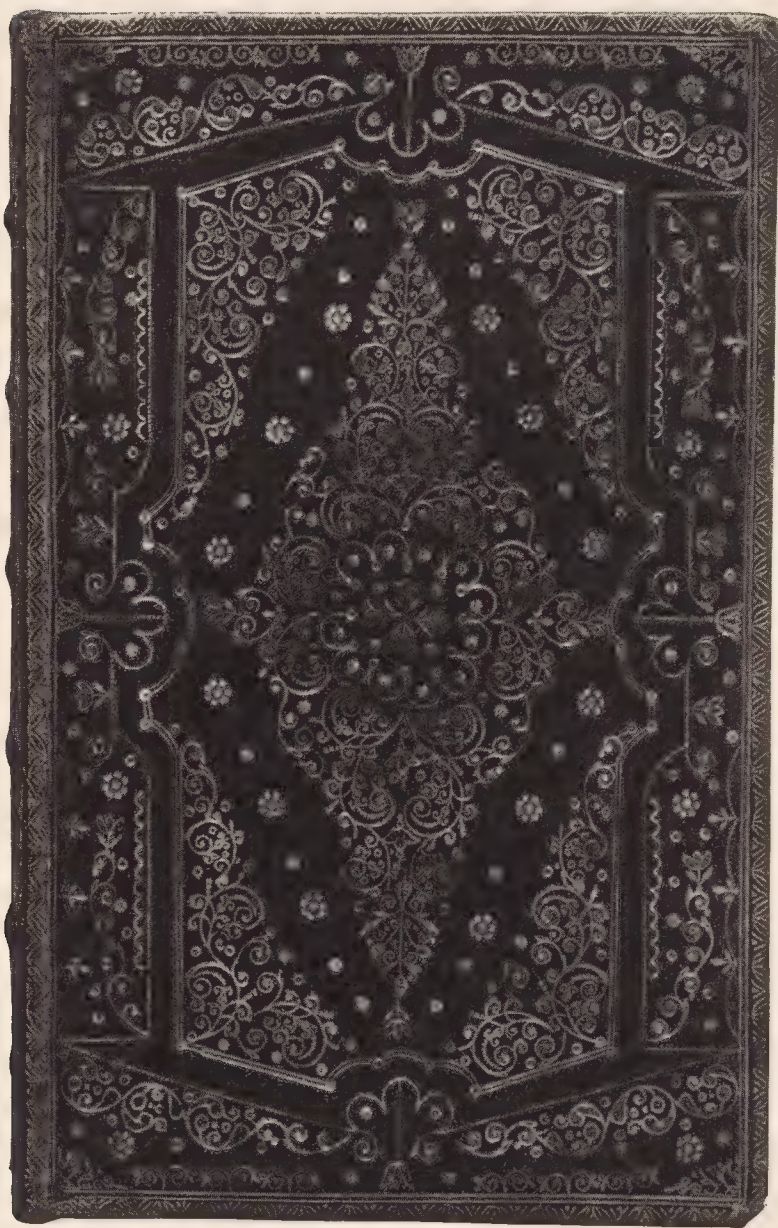
*A very fine and characteristic specimen of Samuel Mearne's binding, and in the finest condition.

(See Illustration.)

321 BINDING. BIBLE (The Holy) containing the Old Testament and the New. *Engraved titled.* 8vo, contemporary English binding in dark blue morocco, central panels beautifully inlaid with centrepieces of delicately tooled light brown morocco, and cornerpieces of red morocco also finely tooled, the spaces between the central panel and the outside line with flowers inlaid in red, brown, and green morocco, outlined in gold, gilt back and edges, with flowers painted on the fore ones, by SAMUEL MEARNE.

Lond. 1671

*A fine specimen of English inlaid binding, and in fine condition.



No. 320. GOVERNMENT OF THE TONGUE
Bound by Samuel Mearne

322 BINDING. SANDYS (GEORGE). Paraphrase upon the Psalms of David. Set to new tunes by Henry Lawes. 8vo, contemporary English binding in black morocco, the sides in compartments tooled and gilt to rich floral and leafy ornaments, some of the flowers painted in silver, gilt and silvered back, gilt edges, by CHARLES MEARNE (?). (Covers slightly cracked.) Lond. 1676

323 BINDING. LE BOURSIER DU COUDRAY (MME.). Abrègè de l'art des accouchements. 8vo, contemporary calf, with the arms of King Louis XVI in the centre of both covers (worn). Paris, 1677

324 BINDING. ART (The) of Contentment; by the author of the Whole Duty of Man. *Engraved frontispiece and vignette on title.* 8vo, contemporary English binding in red morocco, the sides tooled and gilt in compartments formed by three centrepieces of conventional ornaments painted gray and black, the intervening spaces filled with flowers, scroll works and other ornaments also painted gray and black, gilt and painted back, gilt edges, by SAMUEL MEARNE. Oxford, 1677

*A very beautiful specimen of English binding, in the finest condition.

325 BINDING. SACCHETTI (CARD. URBANO). Constitutiones editæ in diocesana synodo celebrata in Ecclesia Cathedrali Viterbiensi. *Engraved frontispiece.* Contemporary Italian binding in red morocco, gilt tooled ornaments in the corners, with the arms of POPE INNOCENT XII (Antonio Pignatelli), gilt back and edges. Romæ, 1694

326 BINDING. MELIOR est misericordia tua super vitas. Psalm 62. *French manuscript Sermon finely written in elegant Italic character about the middle of the 18th century.* 92 pp. 4to, contemporary French binding in red morocco, with the arms of MADAME DE POMPADOUR stamped in gold in the centre of both covers; doublures of same colored morocco with gilt panelled sides and fleurons in the corners, gilt edges (covers slightly scratched). Saec. XVIII.

327 BINDING. [GANDER (JOSEPH)]. The Glory of Her Sacred Majesty Queen Anne, in the Royal Navy, and her absolute Sovereignty as Empress of the Sea asserted and vindicated. 4to, contemporary English binding in black morocco, the sides richly tooled and gilt in compart-



No. 330. PRAYER-BOOK, WITH FORE-EDGE PAINTING
By Edwards of Halifax

ments of a geometrical design, with vases and flowers in the corners, outside borders with floral tooling at head and base, gilt back, gauffred gilt edges, by CHARLES MEARNE. For the libraries of the Duke of Sussex and W. H. Corfield. Lond. 1703

*A beautiful specimen of English bookbinding of the beginning of the 18th century, and in the finest condition.

328 BINDING. MACKQUEEN (JOHN). British Valour triumphing over French Courage, under the conduct of the Duke of Marlborough. 12mo, contemporary English binding in red morocco, gilt panelled sides with floral decoration in the corners and sides of the outer border, gilt edges by CHURCHILL AND CASTLE (?). Joints slightly cracked.

Lond. 1715

329 BINDING. CHABERT (J. B.). Voyage fait par ordre du Roi en 1750 et 1751 dans l'Amérique Septentrionale. 6 maps, 1 plate and a folding table. 4to, red levant morocco, gilt tooled broad dentelle borders on the sides, gilt back and edges, by PADELOUP (slightly rubbed).

Paris, 1753

330 BINDING. Book of Common Prayer and Administration of the Sacraments. 12mo contemporary English binding in translucent vellum, with the figure of Religion painted upon the under surface of the front cover and the ruins of an old abbey on that of the back cover; gilt and painted borders, gilt back and edges, with a LANDSCAPE PAINTED ON THE FORE EDGES; by EDWARDS OF HALIFAX (in a morocco case).

Oxford, 1783

*One of the best specimens of Edwards of Halifax's bindings in translucent vellum, and in the finest condition. The painting shows his own house, and probably this book belonged to his wife, as it has her initials embroidered on the doublure.

(See Illustration.)

331 BINDING. SPECIMENS of the early English Poets. 12mo, contemporary English binding in brown calf, mosaic hexagonal ornaments of black levant outlined in gold, with small gilt circles in the centre surrounded by dots, divided by small roses in the manner of the mosaic bindings by Padeloup; back in the same style; gilt edges, WITH A VERY FINE LANDSCAPE PAINTING ON THE FORE EDGES.

Lond. 1790

*FIRST EDITION of Ellis's English Poets. A fine and unusual specimen of English mosaic binding of the end of the 18th century. The fore edge painting is by Edwards of Halifax.

332 BINDING. CALENDRIER de la Cour pour l'anné 1790. 24mo; contemporary binding in ivory morocco; the sides divided in compartments, formed by inlaid strips of red morocco, gilt, with sunken centre and corner pieces covered with tinsel, the centre ones having miniature allegorical representations of Love with inscriptions, and the corner ones ornaments in gilt or silver paper; silk linings, gilt edges; by DUBUISSON. Paris, 1790

333 BINDING. CONSTITUTION FRANCAISE, présentée au Roi le 3 Septembre 1791, et acceptée par Sa Majesté le 14 du même mois. FIRST EDITION. *With a fine colored medallion portrait of Louis XVI wearing the cap of liberty.* 16mo, contemporary red morocco, gilt, with inscription in the centre of the covers, "La loi et le roi"; gilt inside borders, silk linings, gilt edges; by DEROME LE JEUNE. Paris, 1791

334 BINDING. ÆSCHYLUS. Tragœdiæ septem, græce. Folio, blue straight-grain morocco, gilt panelled sides, with floral ornaments in the corners; gilt floral back and inside borders, morocco joints and silk head-bands, gilt edges; by ROGER PAYNE (a few small scratches).

Glascuæ: A. Foulis, 1795

*One of only 12 copies printed on Large Paper; the entire edition was limited to 64. A handsome publication printed from the text of Stanley, corrected by Professor Porson. The Dent copy, mentioned by Lowndes.

335 BINDING. Jardinier (Le). Fleuriste dédié aux Dames. *Vignette on title and 12 plates of flowers finely colored.* 16mo, calf, gilt, with the arms of the DUCHESSE DE BERRY in the centre of both covers and her book-plate on the inside cover. Paris [1819]

336 BINDING. An 18th century French case (5 x 3 inches) in the shape of book, covered in red morocco, gilt, lined with silk; probably by Derome.

337 BINDING. An 18th century French case (10½ x 8 inches) in the shape of a book, covered in green morocco, gilt, and lettered on the back, "Essai de tactique navale"; probably by Derome.

338 BINDING. A quarto portfolio; the front part formed by an 18th century French binding in red morocco, with gilt dentelle borders and the arms of Paris in the centre, by *Padeloup*, and the back part covered with modern brown levant morocco.

339 BINDING. ROUSSEAU (Jean Baptiste). Oeuvres. Nouvelle édition: avec un commentaire historique et littéraire, précédé d'un nouvel essai sur la Vie et les écrits de l'auteur, par M. Amar-Durivier. *Portrait, proof before letters on India paper.* 5 vols. royal 8vo, olive straight-grain morocco, gilt, gilt edges, by THOUVENIN. Paris, 1820

*The best Edition of these famous Works. The Rare "Epigrammes Liber" are here given in full in Volume II, pages 376-423. A magnificent Large Vellum Paper copy in a beautiful signed Thouvenin binding.

340 BINDING. MORTON (COUNTESS OF). The Countess of Morton's Daily Exercise, or a Book of Prayers and Rules how to spend the time in the service and pleasure of Almighty God. *Engraved frontispiece representing the Countess of Morton in prayer.* 12mo, contemporary English binding in blue silk, the sides and back embroidered to a floral design of colored silk, and gold and silver thread; silver clasps, gilt edges.

Lond. 1866

*A pretty specimen of embroidered binding from the Corfield library.

341 BINDING. Maindron (Ernest). Les Affiches. *Orné de 20 chromolithographies, par Jules Cheret, et reproductions en noir et en couleur d'après les documents originaux.* 4to, brown levant morocco, onlaid with various colored leathers in an intertwining floral design in which is seated a comic figure and about which are various colored birds; silk doublures and endpapers; gilt edges; by Ch. Meunier. [Paris], 1886

*One of 25 copies on imperial Japan paper. Two of the onlaid leaves are slightly damaged.

342 BINDING. Musa Proterva: Love-Poems of the Restoration. Edited by A. H. Bullen. 8vo, crimson levant morocco, gilt back and sides, with inlays of green and blind-tooled border; doublures of white levant, the front cover having a miniature portrait on ivory of a lady of the period, painted by hand in the Cosway manner, surrounded with an elaborate design of wreaths, ribbons and fruit in a basket; inlaid in various colors; gilt edges. [Lond.] Privately printed, 1902

*Limited to 400 copies.

343 BLADES (WILLIAM). The Pentateuch of Printing with a Chapter on Judges. With a Memoir of the Author, and a List of his Works by Talbot B. Reed. *Portraits and facsimiles.* 4to, half morocco, gilt top, uncut. Chicago, 1891

*Large Paper copy.

344 BOCCACCIO (GIOVANNI). The Decameron; now first completely done into English Prose and Verse by John Payne. *Numerous proof plates on India paper.* 3 vols. 8vo, black levant morocco, gilt, gilt edges, leather wrappers. Lond. 1886

*One of the limited Japan paper edition, printed for private circulation.

345 BRONTË (CHARLOTTE). Life and Works of Charlotte Brontë and her Sisters. *Illustrated.* 7 vols. 12mo., red polished calf, gilt tops; uncut; by Tout. Lond. Smith, Elder & Co. 1884-7

346 BUFFON (G. L. LECLERC DE). Morceaux choisis de Buffon. *With 8 plates of animals and birds finely colored.* 16mo. calf gilt (somewhat rubbed). Paris, 1824

347 BURNABY (FRED.). On Horseback Through Asia Minor. *Portrait and maps.* 2 vols. 8vo, old half calf, gilt tops. Lond. 1877

348 [BURNET (THOMAS).] A Second Tale of a Tub, or the History of Robert Powel the Puppet-Show-Man. FIRST EDITION. *Engraved frontispiece.* 8vo, calf, gilt edges. Lond. for J. Roberts, 1715

349 BURNEY (Frances, Madame D'Arblay). Evelina, *frontispieces*, 3 vols; Camilla, 5 vols; Cecilia, 5 vols; The Wanderer, 5 vols. Together 18 vols. 12mo, new panelled calf, gilt backs and sides, gilt edges; by Zaehnsdorf. Lond. 1779-1814

*Early editions of these charming books, in a very handsome modern binding.

350 BURNEY (FANNY). The Diary and Letters of Madame D'Arblay. Edited by Charlotte Barrett. *Portraits.* 4 vols. 8vo, half morocco, gilt tops (rubbed). Lond. n. d.

351 BURTON (ROBERT). The Anatomy of Melancholy, by Democritus Junior, with a Satyricall Preface. The Sixth Edition, corrected and augmented by the Author. *Engraved title, with portrait.* Small folio, olive brown morocco, gilt edges, by the CLUB BINDERY.

Oxford, 1652

352 BYRON (LORD). The Works. With his Letters and Journals, and his Life by Thomas Moore. *Engraved titles and frontispieces by E. Finden.* 17 vols. 12mo, half green calf, gilt, gilt tops (title of vol. 1 neatly repaired). Lond. 1832-33

353 CALDECOTT ILLUSTRATIONS. R. Caldecott's Picture Book, containing The Diverting History of John Gilpin, The House that Jack Built, The Babes in the Wood, and An Elegy on the Death of a Mad Dog. *All exhibited in beautiful engravings, many of which are printed in colors.* Square 12mo, olive levant, morocco with pictorial inlays of colored leather on front and back covers; gilt edges. Lond. n. d.

354 CAMPS AND CRUISES of an Ornithologist (Chapman), N. Y., 1908; An Eye-Witness in Manchuria (Brooke), Lond. 1905; Bartlett's Dictionary of Americanisms. Bost. 1877. Together 3 vols. 8vo, cloth.

355 CARLYLE (THOMAS). The Works of Carlyle. *Portraits.* 17 vols. 8vo, half black morocco, gilt tops, uncut (one back slightly damaged). Lond. n. d. and 1888

*The Ashburton Edition.

356 CATALOGUE OF MINIATURES, the Property of J. P. Morgan. Lond. 1908; Guide to the Early Christian and Byzantine Antiquities, Lond. 1903; Goodwin's Greek Grammar, Bost. 1902; and others. Together 6 pieces, 8vo, paper and cloth.

357 CATALOGUES. Auction and other Catalogues of Art and Literature, including the Marquand Collection, N. Y. 1903; Livres Anciens, Paris, 1910; Livres avec Riches Relieuses, Paris, 1912; Collection of David H. King, N. Y. 1905, etc. Together about 34 pieces.

358 CAVENDISH (GEORGE). The Life and Death of Cardinal Wolsey. *Portraits by Holbein.* Royal 8vo, half cloth and boards; uncut.

*One of 1030 copies.

Bost. 1905

359 CERVANTES (MIGUEL DE). El Ingenioso Hidalgo Don Quixote de La Mancha. Nueva edicion corregida por la REAL ACADEMIA ESPANOLA. *4 frontispieces engraved by Selma and Juan de la Cruz after Carnicero and Arquitecto; portrait of Cervantes after J. del Castillo, and 31 fine copperplates by Ballester, Barcelon, Fabregat, Gil, Moles, Muntaner, Selma, etc., after Barranco, Brunette, del Castillo, Ferro and Gil.* 4 vols. 4to, old red morocco gilt. Madrid, Ibarra, 1780

*Good sound copy of this esteemed edition, now becoming scarce. THE FINEST BOOK BY SPANISH ARTISTS AND ENGRAVERS PRODUCED IN THE EIGHTEENTH CENTURY.

360 CHESTERFIELD (PHILIP DORMER STANHOPE, EARL OF). Letters to His Son, Philip Stanhope. Portrait. 4 vols. 8vo, contemporary calf, rebacked. Lond. 1774

361 CHINESE DRAWING. Chinese free-hand drawing in water-color consisting of a landscape panorama showing a Mandarin's castle, the summer palace, mountains, streams, lakes and torrents; originally as a "roll," but divided into 36 sections, inlaid and bound. Unsigned, but nearly three hundred years old, and of the finest workmanship. Bound in one volume, obl. 4to, contemporary French binding in dark green morocco, with the arms of J. B. Machault d'Arnouville, keeper of the seal and general comptroller of finances, stamped in gold, the central escutcheon inlaid in white morocco with the pieces colored, in the centre of both covers; gilt edges; by PADELLOUP. Saec. XVIII.

362 COLORED PLATES. A Soldier's Album. *Colored frontispiece, probably by Isaac or Robert Cruikshank.* FIRST EDITION. 12mo, half red morocco, gilt top, uncut. Lond. 1826

363 CONGREVE (WILLIAM). The Works. *Portrait and plates by Grignion.* 3 vols. 8vo, old calf, gilt, gilt edges (covers stained).

*The Baskerville Edition. Scarce.

Birmingham, 1761

364 COOK'S VOYAGES, THE THREE SERIES. (I). An Account of the Voyages undertaken by the Order of his present Majesty for Making Discoveries in the Southern Hemisphere, as successively performed by Commodore Byron, Capt. Wallis, Capt. Carteret and Capt. Cook, by John Hawkesworth. *Numerous plates, plans and maps.* 3 vols., 1773. (II). A Voyage towards the South Pole and round the World performed in 1772-5, written by James Cook, etc. *Plates and maps.* 2 vols., 1777. (III). A Voyage to the Pacific Ocean for making Discoveries in the Northern Hemisphere in the years 1776-80. *Plates and maps.* 3 vols., 1784. Together 8 vols., 4to; half blue calf, gilt tops (slightly rubbed).

Lond. 1773-84

*A VERY CLEAN AND FINE SET OF THIS VALUABLE WORK.

365 COOPER (JAMES FENIMORE). The Novels. *Illustrated from drawings by F. O. C. Darley.* 32 vols. 8vo, half maroon morocco, gilt, gilt tops. N. Y. Hurd & Houghton, 1871-72

366 CORNEILLE (PIERRE). Le Theatre de P. Corneille. Reveu & Corrigé par l'Auteur. *Frontispiece*. 4 vols. 12mo, red levant morocco, gilt edges, by *Chambolle-Duru*. Paris: Guillaume de Luyne, 1682

*An extremely rare Collected Edition.

367 COSTUMES. Civils Actuels de tous les peuples Connus, dessinés d'après Nature gravés et coloriés, accompagnés d'une Notice Historique sur les Mœurs, Usages, Coutumes, Religions, Fêtes Supplices, Funérailles, Sciences et Arts, Commerce, etc., de chaque peuple. Redigés par SYLVAIN MARECHAL. *With 298 full page plates representing the Inhabitants of all Countries of the World in their National Costumes, drawn from life and all very artistically colored*. 4 vols. 8vo, crimson levant morocco, gilt tops. Paris, Chez Deterville, 1790.

*Handsome set of a very uncommon costume work. The fourth volume is of the greatest American interest, containing illustrations of the savages of Canada, The Florida Indians, the Greenlanders, Quakers, Mexicans, the Californians, the Acadians, etc. etc.

368 COURTS AND CAMPS of the Italian Renaissance (Hare), Lond. 1908; The Tragedies of the Medici (Staley), N. Y. n. d.; Roman Society (Dill), Lond. 1905. Together 3 vols. 8vo., cloth.

369 COWLEY (ABRAHAM). Works. The Fourth Edition. *Portrait engraved by W. Faithorne*. Small folio, contemporary English binding in blue morocco, gilt borders on the sides, fleurous in corners and central laurel wreaths, gilt edges. Lond., J. M. for Henry Herringman, 1674

*With book-plate printed on the flyleaf: "*Mrs. Mary Yate—Her books—Feb. 14, 1675.*"

370 DAUDET (ALPHONSE). Les Rois en Exil. 12mo, red levant morocco, gilt, doublures of blue levant with gilt borders, silk linings, original covers bound in, gilt edges, by *Lortic*. Paris, 1879

*FIRST EDITION. One of a few special copies on Holland paper, in sumptuous binding. The scarcest of Daudet's First Edition.

371 DAVIS (THORDORE M.). The Tomb of Siphtah; the Monkey Tomb and the Gold Tomb. With essays by Gaston Maspero and Edward Eyerton. *32 maps and plates, several in color by E. Harold Jones*. Small folio, cloth, gilt top, uncut. Lond. 1908

372 DAWSON (NELSON). Goldsmiths' and Silversmiths' Work. *Numerous plates*. Royal 8vo, cloth, uncut. N. Y. 1907

373 DE AMICIS (EDMONDO). Studies of Paris; Spain; Holland and its People; Constantinople; Morocco, its People and Places. Translated by W. W. Cady and C. Rollin-Tilton. Together 5 vols. 8vo, half calf (rubbed). N. Y. 1886

374 DEGUILEVILLE (G. DE). Le Pelerinage de Vie Humaine. Edited by J. J. Sturzinger. *Illuminated frontispiece, and other reproductions in gold and colors.* 4to, boards, leather back (a few pencilled marginal notes), gilt top, uncut.

Lond.: Printed for the Roxburghe Club, 1893

375 DICKENS (CHARLES). The Posthumous Papers of the Pickwick Club. *Illustrations by Seymour and Phiz.* FIRST EDITION. 8vo, red levant morocco, gilt top (engraved title repaired). Lond. 1837

376 [DICKENS (CHARLES).] Sketches of Young Gentlemen. Dedicated to the Young Ladies. 6 *illustrations by "Phiz."* 16mo, polished calf, gilt, gilt edges, by Riviere. Lond. 1838

*FIRST EDITION.

377 DICKENS (CHARLES). Dombey and Son. *Illustrations by H. K. Browne.* FIRST EDITION. 8vo, green levant morocco, gilt edges, by the Hampstead Bindery. Lond. 1848

*Extra illustrated by the insertion of several portraits and illustrations.

378 DICKENS (CHARLES). The Works of Charles Dickens, with the Life and Letters. *Numerous illustrations on India paper.* 40 vols. 8vo, blue levant morocco, each volume with an inlaid figure of one of the characters, in different colored leathers on the front cover, gilt edges, green silk linings by Kelly, London. Lond. 1906-08

*The National Edition, limited to 750 copies, and signed by A. Tennyson Dickens, Henry F. Dickens, and Kate Perugini. Inserted in Volume One are 2 checks filled out in the handwriting of Charles Dickens and made out to Miss Hogarth and Mrs. Alfred Dickens; also autograph letters by Charles Dickens the younger and Mamie Dickens. An exceedingly fine set.

379 DORAT (CLAUDE JOSEPH). Les Baisers, précédés du mois de mai; poeme. *Frontispiece, fleuron on title, 1 plate, 22 vignettes and 22 tailpieces, engraved by Aliamet, Baguoy, Binet, Delaunay, De Longueil, Massard, Ne, Ponce, after Eisen and Marillier.* 8vo, orange morocco, dentelle a l'oiseau borders, gilt top, uncut, by DAVID. A La Haye et se trouve a Paris chez Delalain, 1770.

*Choice copy of this very charming book.

380 DRYDEN (JOHN). The Poetical Works, collated with the best editions by Thomas Park; Fables from Boccaccio and Chaucer. *Frontispieces*. 5 vols. 18mo, old mottled calf (somewhat broken).

Lond. 1813-12

381 ELIOT (GEORGE). The Works of Eliot, with the Life as related in her Letters and Journals, arranged and edited by her husband, J. W. Cross. *Portrait*. 24 vols. 12mo, brown levant morocco, gilt edges.

*The Cabinet Edition.

Edin. n. d.

382 ENGLEHEART (GEORGE). George Engleheart, 1750-1829, Miniature Painter to George III. By George C. Williamson and Henry L. D. Engleheart. *Many reproductions*. Imperial 8vo, cloth, uncut.

*One of 360 copies.

Lond. 1902

383 EPICTETUS. The Works of Epictetus. Consisting of his Discourses, in Four Books, the Enchiridion, and Fragments. Translated from the Greek by Thomas Wentworth Higginson. 2 vols. 8vo, half green calf, gilt tops (rubbed).

Bost. 1891

384 [FAIL (NOËL DU).] Les Contes et Discours d'Eutrapel, reveus et augmentés, par le feu Seigneur de la Herissaye. 16mo, old blue straight-grain morocco, gilt and blind-tooled, gilt edges.

Anvers: Jean Natoire, 1587

385 FARRAR (F. W.). The Life and Work of St. Paul. *Maps*. 2 vols. 8vo, cloth.

N. Y. 1902

386 FEDERALIST PARTY. An impartial review of the Rise and Progress of the Controversy between the Parties, known by the Names of the Federalists and Republicans, containing an Investigation of the Radical Cause of Division, and of some of the Subordinate or auxiliary Causes which have been Instrumental in Enlarging the Breach and inflaming the Minds of the Partizans. In a series of Letters from a Partaker in the American Revolution to a Citizen. 8vo, half crimson calf, gilt top, uncut.

Phila. 1800

*Fine copy of the Original Edition, written in support of the Federal party, headed by Hamilton, Schuyler, Jay and Madison.

387 FLETCHER (A. E.). Thomas Gainsborough, R. A. *Illustrated with 21 plates.* 12mo, half red levant morocco, gilt top, uncut.

Lond. 1904

388 FLETCHER (WILLIAM Y.). English Book Collectors. *Illustrated.* 4to, green levant morocco, gilt back and sides, gilt top, uncut, by Macdonald.

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*One of 50 copies on Japan paper.

389 FLOUX (JEAN). Les Maitresses. *Illustrations par J. Beraud, Benjamin Constant, Max, Faivre, Fleury, at autres (these plates being bound together at the end).* 8vo, light blue levant morocco, elaborately gilt-tooled back and sides, gilt inside borders, with doublures and end-papers of blue watered satin, gilt top, uncut, by Stikeman.

Paris, 1886

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390 FOLENGO (TEOFILO). Histoire Maccaronique de Merlin Coccaie, prototype de Rabelais: avec l'horrible bataille des mouches et des fourmis. 2 vols. in 4 vols. 12mo, old straight-grain green morocco, gilt borders on the sides, gilt backs, silk linings, gilt edges. [Paris], 1734

*PRINTED ON VELLUM. From the Desq and Bordes libraries.

391 GAY (JOHN). Fables. With a life of the Author. 70 copper engravings by William Blake, Grainger, Skelton, and others. 2 vols. Royal 8vo, blue levant morocco, gilt edges.

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392 GELL (SIR WILLIAM) and GANDY (JOHN P.). Pompeiana. The Topography, Edifices, and Ornaments of Pompeii. 77 plates, some colored, and numerous vignettes on India paper. 2 vols. royal 8vo., Lond. 1824. Also, Pompeiana: The Results of Excavations since 1819. By Sir William Gell. 85 plates, some colored, and many vignettes. 2 vols. 4to, Lond. 1832. Together 4 vols., half brown levant morocco, gilt tops, uncut.

Lond. 1824-32

393 GIBBON (EDWARD). History of the Decline and Fall of the Roman Empire. Portrait and maps. 8 vols. 8vo, half calf (one water-stained).

Lond. 1881

394 [GOLDSMITH (OLIVER)]. The Bee. Being Essays on the most Interesting Subjects. Eight numbers, issued from October 6 to November 24, 1759. 12mo, mottled calf, gilt, gilt edges, by F. Bedford.

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Lond. 1759

395 GOWER (JOHN). Jo. Gower de Confessione Amantis. *Black letter*, Small folio, old panelled calf, with inlaid panels on sides, with corner ornaments. Imprinted at London in Flete Strete by *Thomas Berthelette*, 1554.

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398 [GRAY (THOMAS).] An Elegy wrote in a Country Church Yard. 4to, polished calf, gilt, by Riviere (title repaired). Lond. 1751

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399 GRAY (THOMAS). Poems and Letters. *Portrait and photographs.* 4to, calf, gilt, gilt edges, by Riviere (rubbed).

Lond.: Chiswick Press, 1879

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401 GREEN FAIRY BOOK (Lang). Lond. 1895; The Show Dog (Huntington), Providence, 1901; The Garden of Kama (Hope), Lond. 1902. Together 3 vols. 8vo, cloth and boards.

402 GRISWOLD (RUFUS WILMOT). The Republican Court, or American Society in the Days of Washington. *With 21 engraved portraits of distinguished women.* Royal 8vo, brown stamped morocco, gilt, gilt edges. N. Y. 1855

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404 GROLIER CLUB. Researches Concerning Jean Grolier, His Life and Library. With a partial catalogue of his books, by A. J. V. Lee Roux de Lincy. Edited by Baron Roger Portalis. Translated by Carolyn Shipman. *Numerous colored reproductions.* Imperial 8vo, half blue morocco, uncut. N. Y. 1907

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445 LOUIS XIV'S MANUSCRIPT PSALMS. David Moderne, Le. Ou la Traduction en Vers des Sept Pseaumes de Dom Antoine, Roy de Portugal. Dediée ou Roy Louis XIV par M. de Vertron, Historiographe de Sa Majesté. Manuscript written in Italic letters on 41 leaves of fine vellum within fold-line borders, ornamented with a beautiful Arabesque border to title page and 18 graceful Chapter Headings and tail pieces; exquisitely printed in colors, heightened with gold. Numerous large Initials and Titles in burnished gold. 4to, contemporary red morocco; Arms of Louis XIV in gold on sides, Fleur-de-Lys in back panels, gilt edges. Paris, 1703.

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467 MINIATURES. How to Identify Portrait Miniatures. By George C. Williamson, *Illustrated*. Lond. 1904; Heirlooms in Miniatures. By Anne H. Wharton. *Colored frontispiece and illustrations*. Phila. 1898. 2 vols. 8vo, cloth.

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*One of a very small number with the plates on Japan paper.

570 WHISTLER (JAMES A. McNEILL). *The Etched Work of Whistler. Illustrated by Reproductions in Collotype of the Different States of the Plates.* Compiled, arranged and described by Edward G. Kennedy; with an Introduction by Royal Cortissoz. One volume of text, and three portfolios, containing over 1,000 plates. Together 4 vols. 4to, cloth and boards. N. Y.: The Grolier Club, 1910

*One of 402 copies printed on old Stratford paper at the De Vinne Press. The most exhaustive publication that has appeared on the etched work of Whistler. 446 etchings (including 4 in the Appendix) are described chronologically, many with the assistance of Whistler or from memoranda left by him; prints have been measured and the difference in sizes marked. A complete list of the plates known to have been cancelled or destroyed is included, with an additional list of 82 plates, which from their rarity may be assumed to have passed out of existence. Many of the cancelled plates are reproduced also, making altogether over 1,000 reproductions. VERY SCARCE.

571 WHITTIER (JOHN GREENLEAF). *The Writings of Whittier. Portraits.* 7 vols. 8vo, half calf, gilt, gilt tops, uncut; by Zaehnsdorf (rubbed). Bost. 1891

*The Riverside Edition.

572 WILDE (OSCAR). *The Writings. With Introduction by Richard LeGallienne. Portraits and illustrations by Beardsley and others in duplicate, one set being on Japan paper.* 15 vols. 8vo, green morocco, gilt, red floral decorations inlaid on back and sides, gilt tops, uncut, in board cases. Lond. and N. Y. 1907

*The limited Uniform Edition.

573 WILLIAMSON (GEORGE C.). *Richard Cosway, R. A., and his Wife and Pupils. Miniaturists of the Eighteenth Century. Reproductions and other illustrations.* 4to, cloth. Lond. 1897

*Edition limited to 350 copies.

574 WILSON (HARRIETTE). Memoirs of Harriette Wilson. Written by Herself. *Numerous colored portraits of famous gallants.* 4 vols. 16mo, red polished morocco, gilt, gilt tops (titles in facsimile). Lond. 1825

575 WOOD (EDWARD J.). Curiosities of Clocks and Watches from the Earliest Times. *Frontispiece.* 8vo, half green polished morocco, gilt top, uncut; by Riviere. Lond. 1866

*FIRST EDITION. Scarce.

576 WOOD (WILLIAM). Autobiography. *2 portraits and a view.* 2 vols. 8vo, cloth. N. Y. 1895

577 ZAEHNSDORF (JOSEPH W.). The Art of Bookbinding. A Practical Treatise. *Plates and diagrams.* 12mo, cloth. Lond. 1903

FOURTH SESSION

Wednesday Evening, January 13, 1915, at 8:15 o'clock

English and French Miniatures and Paintings

250
FELIX O. C. DARLEY
American, 1822-1888

578 THE MILKMAID.

Wash Drawing, signed. *Height, 14 inches; width 12 inches.*

JEHAN GEORGES VIBERT
French Painter, 1840-1912

5- 579 THE STORY OF HIS YOUTH.

On the steps leading up to an open window sits an old soldier with whitened locks, holding his long-stemmed pipe in his hand and recounting the exploits of his youth to a younger man, who sits looking down at him. Beyond, the trees of the park spread their branches, and near at hand are the plumed hat and long sword of the old man.

Pen and Wash Drawing, signed.

Height, 8 inches; width, 4½ inches. J. L.

0- 580 MINIATURE PORTRAIT OF A MAN; ON COPPER.

A Young Man of Flemish type. Painted in oil colors.

5- 581 IVORY MINIATURE PORTRAIT, BY UNKNOWN ARTIST.

A Young Woman in blue dress, with ermine-trimmed robe about her shoulders. J. L.

60- 582 IVORY MINIATURE PORTRAIT ATTRIBUTED TO FRAGONARD.

A Young Girl in round hat, blue gown open at the neck, with a rose in her corsage. A similar work in the collection of J. P. Morgan at the Metropolitan Museum is called the Artist's Daughter.

35-

583 IVORY MINIATURE, BY UNKNOWN ARTIST.

The Princess of Lamballe in white dress, open at the neck, her hair powdered, with a rose at one side and a white lace coiffure appearing above. In a blue enamel frame.

70-

584 IVORY MINIATURE PORTRAIT, BY J. A. ARLAUD.

An Unknown Man wearing a blond wig, with a black mantle about his shoulders, which reveals a white stock at this throat; a buff cloak across his right shoulder. Though born in Geneva, Arlaud worked in Paris. He died at fifty-five years of age, in 1743.

2250

585 IVORY MINIATURE PORTRAIT, BY UNKNOWN ARTIST.

A Young Woman wearing a double strand of pearls about her neck, her blond hair bound with a pink ribbon, a blue scarf across her shoulders. The back set with a gold monogram.

1/2.

120-

586 IVORY MINIATURE PORTRAIT, BY ISABEY.

Portrait of Hortense Beauharnais, mother of Napoleon III; wears a buff gown cut low in the neck and bordered by a ruffle, and a black scarf across her shoulders. Through the influence of her mother, Josephine, she married Louis Bonaparte and became Queen of Holland.

Mrs B.

Signed, and framed in a laurel wreath of gilt bronze.

65-

587 IVORY MINIATURE PORTRAIT, BY AN UNKNOWN ARTIST.

A Young Woman at the Court of Versailles, in the time of Marie Antoinette, wearing a black dress trimmed with blue, a white fichu, and a blue fillet in her hair.

Mrs B.

385-

588 IVORY MINIATURE PORTRAIT, BY ANDREW PLIMER.

Miss Frances Charlotte Bedingfeld, afterwards wife of Lord Petre. Signed, and dated 1787.

Described and illustrated in Williamson's "Life and Work of Andrew and Nathaniel Plimer" (p. 43) as follows: "An eminent collector of New York possesses a beautiful signed portrait, dated 1787, of Miss Frances Charlotte Bedingfeld, and afterwards wife of William Henry Francis, eleventh Lord Petre. This young lady is represented in a sort of high hat made of fur and

trimmed with ribbons. Her hair is powdered, and she wears a white tulle fichu over her dress."

Set in gold, the back in blue enamel set with a smaller miniature painting of nymphs and Cupid.

From the Collection of Mr. V. A. Blacque, New York.

589 IVORY MINIATURE OF THE SCHOOL OF COSWAY.

50-
Portrait of a Young Woman dressed in white with a lavender waist-sash, her blond hair curled and bound by a lavender ribbon tied in a bow above her right temple.

(Slightly warped).

590 IVORY MINIATURE PORTRAIT, BY BERRY.

125-
Half-length portrait of a Court Beauty of the time of Louis XVI, in lilac gown with low corsage, powdered hair and wide-brimmed black hat with plumes. Landscape background with a tower in the distance and at the right a basket of flowers.

Signed, and dated 1786.

591 IVORY MINATURE OF THE SCHOOL OF COSWAY.

55-
Portrait of a Young Woman dressed in white, the corsage terminating in a ruff, her powdered hair curled and bound by a string of pearls.

592 IVORY MINIATURE PORTRAIT, BY COSWAY.

145-
Lady Stanhope, wearing a white dress with white scarf about her neck, her powdered hair bound by a white ribbon tied in a bow over her right temple.

593 IVORY MINIATURE PORTRAIT, BY VESTIER.

30-
A Court Beauty dressed in a plum-colored gown, open at the neck, her hair powdered.

(Ivory slightly cracked.)

594 IVORY MINIATURE PORTRAIT, BY GRUNEBERGER.

82.5-
Portrait of Prince Frederick of Prussia (known as "Champagne Fritz"), in military dress, wearing his sash and several orders on his breast.

The artist lived and worked in Munich, and the date of this work is 1820.

45-
595 IVORY MINIATURE, BY UNKNOWN ARTIST.

Portrait of Mirabeau, the President of the National Assembly and leader of the French Revolution, appears in a white wig; over his black coat appear the striped lapels of his waistcoat, separated by lace frills falling from his stock.

205-
596 IVORY MINIATURE PORTRAIT, BY ISAAC OLIVER.

Portrait of Arabella Stuart, with low corsage, a chain about her neck, her hair falling about her shoulders, her hand pressed to her bosom. She was the cousin of James I of England, who, because she secretly contracted a marriage against his wishes, had her imprisoned in the Tower, where she was treated so harshly that she became insane.

Signed in monogram. Set as a locket in blue enamel.

70-
597 IVORY MINIATURE PORTRAIT OF MISS MILLER, BY HORACE HONE.

A Young Woman in white Empire dress, with a brooch set in the front of her corsage, the face marked by the vivid coloring which characterizes all of the work of this artist.

Signed with the conjoined initials, and dated 1806. The back encloses a lock of hair bound with a crescent of pearls and intertwined with gold thread. Exhibited at the Royal Academy, London, 1806.

500-
598 IVORY MINIATURE PORTRAIT, BY ANDREW PLIMER.

Miss Lockwood. Signed, and dated 1788.

In a white dress, high in the neck, wearing a powdered wig surmounted by a white cap.

Set in gold encircled with small pearls, the back filled with braided hair overlaid with a small monogram in pearls.

Mentioned and illustrated in Williamson's "Life and Work of Andrew and Nathaniel Plimer," p. 43. Williamson was the cataloguer and compiler of the J. Pierpont Morgan Collection of Miniatures in the Metropolitan Museum.

From the Collection of Mr. V. A. Blacque.

175 599 TORTOISE-SHELL SNUFF BOX.

The lid set with an enamel miniature portrait by Petitot, of the Princess Marie Sobieski, granddaughter of Jean Sobieski, King of Poland; she married James Stuart, the "Old Pretender," son of James II of England, in 1720, which proved a very unhappy alliance. The underside of the box shows a picture of Gustavus Adolphus before the coffin of Tilly. The thumb-piece is set with an amethyst.

From the Beckett-Dennison Sale, London.

600

115- CHARLES DETAILLE

Modern French Painter

THE RACE COURSE.

Fan mount painted in gouache, signed. *Height, 10½ inches; width, 22 inches.*

601

150- PIERRE MIGNARD

French Painter, 1610-1695

THE DUCHESSE DE BOURGOGNE.

The subject is seen at half length, wearing a court robe open at the neck with a frill of lace about the corsage; a blue mantle, figured with the fleur-de-lys and bordered with ermine, falls from her shoulders, and a jeweled chain crosses the front of her dress from her shoulder to her waist, with a shorter one encircling her arm. A mass of curls cluster about her head, and one falls to her neck.

The subject, whose full name was Marie Anne Christian Victoire, was a Bavarian, and became the wife of the Dauphin, the Duc de Bourgogne of France. Mignard, who was one of the most popular painters of his time, was renowned for his portraits of court beauties.

Canvas.

Height, 29 inches; width, 23 inches.

602

UNKNOWN PAINTER
French School, Eighteenth Century

A LADY OF THE COURT OF LOUIS XVI.

Seen in full face; the lady wears a white silk dress, cut low in the neck, edged with white lace and set with a pearl brooch; falling from her shoulders is a blue velvet mantle, lined with pink silk, and in her hair is a cluster of flowers.

Canvas.

Height, 27 inches; width, 20 inches.

Bought of Duveen Bros.

603

LOUIS TOCQUET
French Painter, 1696-1772

PORTRAIT OF A LADY.

In a flowered gown, open in front to show a white underdress, the lady sits toying with her fan. A black lace cape is drawn about her shoulders and held by a bow of black ribbon in front, and on her head is a small bonnet whose lace edge shows above her powdered hair.

Tocquet, who was a son-in-law of Nattier and a pupil of Hyacinthe Rigaud, devoted himself wholly to portraits. After winning success in France, he was called to St. Petersburg, where he remained several years, painting members of the court.

Canvas.

Height, 32½ inches; width, 25 inches.

From the Collection of Madame Loisif of Tours.

604

HYACINTHE RIGAUD
French Painter, 1659-1743

PORTRAIT OF PIERRE DE BERULLE.

The subject shows a brown-eyed man in long curled wig, who gazes directly at the observer; about his shoulders is gathered a red mantle in voluminous folds, which fall away at the neck to show his lace shirt-front.

Rigaud, who professed to be a follower of Van Dyck, was an able and industrious portrait painter, who, although he produced from thirty to forty portraits a year, would have no assistants, but painted all the accessories himself during the sixty-two years of his career. During that time he painted five kings and all the French princes, as well as most of the distinguished men of his time.

Canvas.

Height, 33 inches; width, 25½ inches.

Formerly in the Collection of M. Feral, an eminent French expert.



No. 605. MASTER PETERS
By Sir Thomas Lawrence

605

SIR THOMAS LAWRENCE
English Painter, 1769-1830

1000 -
2-
PORTRAIT OF MASTER PETERS.

The brown eyes of the fresh-faced English lad look directly at the spectator, his cheeks aglow with health; a white collar shows above his dark coat, with a voluminous ribbon bow in front; his brown hair falls carelessly over his forehead. Lawrence loved to paint children and was successful in catching the questioning wonder and innocence of their young lives, as this canvas ably testifies.

Canvas.

Round diameter, 18½ inches.

Bought from Martin Colnaghi, London.

(See Illustration.)

606

410 -
GEORGE HENRY HARLOW
English Painter, 1787-1819

PORTRAIT OF LADY CAMDEN.

This example of the talented portraitist, for a time assistant of Sir Thomas Lawrence, with whom he later quarrelled, shows the beautiful young woman at half length, dressed in a rose-colored gown, with a scarf floating behind her; her brown hair is dressed high in a loose coil and is interwoven with a white ribbon. A glimpse of the sea at sunset forms the background.

Canvas, relined.

Height, 32 inches; width, 25½ inches.

From the Collection of F. Munting, London.

607

235 -
ANTONIO CANALE (CALLED CANALETTO)
Italian Painter, 1697-1768

GRAND CANAL, VENICE.

This long curving stretch of the Grand Canal shows the white marble façade of a church at the right, and a dome and Greek portico of another at the left. In the foreground a number of gondolas with figures are seen passing, while a blue sky arches overhead. Canaletto occupied himself in producing views of Venice exclusively, which for their truth and their extraordinary effect and perspective met with immense success and are still highly esteemed. The figures in his pictures were invariably added by Tiepolo.

Canvas.

Height, 24 inches; width, 38 inches.

Formerly in the Collection of Cardinal Spada.

900 -
JOHN HOPPNER
English Painter, 1759-1810

PORTRAIT OF A LADY.

A young woman is seen at half length, wearing an Empire dress of white, low in the neck, with a brooch in the corsage. Across the right shoulder falls a yellow scarf trimmed with fringe. Her brown hair is arranged in a braid across the top of her head, from which short curls escape about her brows. A low-toned landscape fills the background.

At thirty years of age, Hoppner was court painter to the Prince of Wales, and devoting himself to portraits, soon became the rival of Lawrence. He exhibited regularly at the Royal Academy where, until 1797, the rule was in vogue that none but royalties could be designated by name, others being simply entitled "Portrait of a Lady" or "Portrait of a Gentleman," making identification difficult. He was most successful in his portraits of ladies and children.

Canvas.

Height, 30 inches; width, 25 inches.

From the Collection of R. Langton Douglas, London.

425 -
MARIE LOUISE ELIZABETH VIGÉE LEBRUN
French Painter, 1755-1842

PORTRAIT OF A YOUNG NOBLEMAN.

Seen at half length, the sitter wears a red coat open in front to show his white stock and shirt-front; the coat is trimmed with a braid across the sleeve, and has large ornamental buttons. His long, curling hair frames his youthful face, falling to his shoulders, and the brown eyes look directly at the spectator.

This popular painter was the intimate friend of Marie Antoinette, whom she painted repeatedly from life; many other distinguished people throughout Europe also sat to her.

Canvas.

Height, 29 inches; width, 23½ inches.

GERMAIN JEAN DROUAIS

French, 1763-1788

MARQUISE DE BRETEUIL.

1400 - Seated in a red-backed chair, the lady is dressed in a blue gown trimmed with striped ribbon bows and bands of fur crossing the shoulders and reaching to the waist, the sleeves with frills of lace; her hands are held in a muff; a narrow ribbon about her neck holds a gold pendant, and her powdered hair is dressed in elaborate puffs and studded with ornaments.

The artist was son and pupil of Francois Drouais, Court Painter to Louis XV, who painted many of the famous men and women of his time.

Canvas.

Height, 32 inches; width, 25 inches.

Formerly in the Collection of M. Gavet, Paris.

Bought from the Collection of David H. King, New York. 1905 - #28 - \$1700 -

(See Illustration.)

Bought by E. McMillin for H.B. Holla

JOHN OPIE

English Painter, 1761-1807

PORTRAIT OF LADY FORTESCUE

600 - The canvas shows a young woman seen in front view, wearing a red dress and white fichu across her shoulders, her blond hair falling about her neck. It shows the florid color which characterized the popular work of this fashionable portrait painter as well as his vigor and truth.

Canvas.

Height, 27 inches; width, 21 inches.

From the Collection of Walmer House, Kent, England.

PIERRE MIGNARD

French, 1612-1695

PORTRAIT OF THE ARTIST'S DAUGHTER, CATHERINE.

950 - This subject, which the artist painted several times, appears here in a blue court dress with open neck, a dark red mantle falling across her left shoulder. The young woman, who later became the Countess de Feuquières, looks directly at the observer. In her hair, which is rolled above her forehead, is a cluster of flowers.

Canvas.

Height, 28 inches; width, 23 inches.

From the David H. King Collection, who acquired it from the Sedelmeyer Galleries.

(See Illustration.)

108 1905 - #4 - \$2500 - H.B. Holla



No. 610. THE MARQUISE DE BRETEUIL
By Germain Jean Drouais

200 -
613

SIR GODFREY KNELLER

English Painter, 1648-1723

LADY FRANCIS HAMILTON

Seen at half length, the young woman looks directly forward; she wears a dress of olive, open at the neck, the corsage edged with a ruffle. Across her right shoulder falls a blue silk mantle, and her powdered hair is dressed high in puffs and curls.

The subject was a sister of Sarah Jennings, who became the illustrious Duchess of Marlborough, and was the intimate friend of Queen Anne; through the influence of the Duchess, the husband of Lady Hamilton was appointed Ambassador to France, but was killed in a duel before reaching his post.

Canvas.

Height, 30 inches; width, 25 inches.

From the Collection of Mrs. Garland.

600 -
614

SIR WILLIAM BEECHEY

English Painter, 1753-1839

450 -
PORTRAIT OF COLONEL ALEXANDER ALLEN

Seen at half length, the subject wears a military coat of red with standing collar and lapels braided with gold, two rows of brass buttons and gilt epaulettes. Above his collar is a black stock, and a bit of his shirt ruffle escapes from the buttoned coat. His gray hair is rumpled. Depending from a ribbon on his breast hangs a large medal.

Canvas.

Height, 30 inches; width, 25 inches.

615

JEAN BAPTISTE PERRONNEAU

French Painter, 1731-1796

MADAME FRANÇOISE GRAFIGNY.

The subject is seen at half length seated on a red chair, holding an open book in her hands. She wears a dotted blue silk dress open at the neck and trimmed with fur, the short sleeves having blue ribbon bows at the elbow. About her neck is a black ribbon, and above her powdered hair a small bonnet is seen, from the back of which streamers of blue and white fall across her shoulders. Madame Grafigny was a French writer who was born at Nancy in 1695 and died in 1758. Her best-known works



No. 612. PORTRAIT OF THE ARTIST'S DAUGHTER
By Pierre Mignard

are a comedy entitled "Cenia" and a Romance. Perronneau left few oil portraits, and is better known as a pastellist and engraver.

Canvas.

Height, 24½ inches; width, 20 inches.

From the Collection of Lady Shrewsbury of Alton Towers, England.

616

JEAN BAPTISTE PATER

French Painter, 1695-1736

FÊTE CHAMPÊTRE.

575-
The scene shows a delightful fête galante, taking place in a park at midsummer, in which a youth and maid are going through the steps of a dance, with groups of gaily dressed figures gathered around them. At the left two musicians are seen, and beyond rise trees against a summer sky. Pater was a pupil of Watteau, whom he followed in the choice of his subjects also, and working under the eye of his master, he, better than other followers, caught the spirit of his master's inspiration.

Canvas.

Height, 18½ inches; width, 24½ inches.

Formerly in the Collection of the Duke of Lucca, also in the Collection of Prince Henry of Bourbon.

617

SIR JOSHUA REYNOLDS

English Painter, 1723-1792

2600-
PORTRAIT OF THE DUCHESS OF GLOUCESTER.

This portrait of a handsome woman shows the seated figure at half length, the head raised with eyes directed upward. She wears a brown robe crossing in front over a white chemisette and held at the waist by a gray sash. Her elbow rests on a table and her right hand supports her head. A mass of brown hair is arranged in a braid crossing the top of her head and another braid falls down her left shoulder.

The subject was the illegitimate daughter of Sir Edward Walpole, and was born in 1736. She was twice married, first to Lord Waldegrave at 23, and second to Prince William Henry, Duke of Gloucester, brother of George III, when 30 years of age. She died in 1807, and was buried in Saint George's Chapel, Windsor. She was said to have been, originally, a milliner's apprentice, at Durham. Her uncle, Horace Walpole, said of her: "She was very pious, charitable, sincere, frank and friendly, but warm and resentful. Her sense strong, her wit ready and very pointed."

Canvas.

Height, 30 inches; width, 25 inches.

(See Illustration.)

325-
618

GEORGE ROMNEY
English, 1734-1802

PORTRAIT OF THOMAS THORNHILL.

Seen at half length, the young man wears a blue velvet coat with white stock, with lace jabot and wrist frills, his dark brown hair being held in a queue with a black ribbon. He gazes directly at the observer, and his left hand holds the edge of his coat. With other family portraits, this remained at the Thornhills' home at Fixby, Yorkshire, England, until 1896, having been painted in 1779.

Canvas.

Height, 30 inches; width, 27 inches.

From the Collection of Sir Thomas Thornhill, Bury St. Edmunds, England.

From the Collection of David H. King. - 1905 - \$3K - \$1000 - E. McMillin

for
H. B. Hollins

619

1200 -
BONIFAZIO VERONESE
Italian Painter, Died 1540

THE ADORATION OF THE MAGI.

The Mother, holding the infant Christ on her lap, is seen at the right under a rude shelter, with Joseph in the shadowy background; before them kneel two of the Wise Men, richly robed, attended by a colored servant, and several other figures. In the blue sky above, a single star forms a circle of light, its rays falling on the infant form below. Bonifazio was a follower, if not a pupil of Palma Vecchio, and was also much influenced by Giorgione and Titian, and several of his works are so remarkable for their beauty of color that they long passed under the names of those artists.

Canvas.

Height, 36 inches; width, 51 inches.

620

700 -
HENRY WYATT
English Painter, 1794-1840

PORTRAIT OF A LADY.

Seated in a garden chair, a young woman is seen at half length, looking directly at the spectator. She wears a blue velvet coat trimmed with fur, which falls from her shoulders, showing a white dress with a ruff about the neck, beneath which is a blue ribbon ending in a bow at the front. Above her dark hair is a wide-brimmed hat of blue velvet trimmed with yellow ribbon and white plumes. Wyatt worked as an assistant in the studio

of Sir Thomas Lawrence for a number of years, going later to Birmingham, where he opened a studio for himself and won success as a portrait painter. During the latter part of his life, he exhibited a large number of his portraits at the Royal Academy exhibition.

Canvas.

Height, 39½ inches; width, 32 inches.

621

850-
JEAN BAPTISTE HUET
French Painter, 1745-1811

A PASTORAL.

This piquant scene of love and beauty shows a youth and maid seated in a garden, whose wall rises at the right, crowned by an urn; they are engaged in love-making in a world where all is well. Beyond the garden are seen the red roofs of a villa on a hillside, forming a pleasing background. Decorative art came naturally to Huet, and following in the footsteps of Watteau and Boucher, he attained celebrity as a painter of rustic scenes and Fêtes Galantes, and was attached to the Royal Manufactures of Tapestry of Gobelins and Beauvais. He was appointed court painter in 1794.

Canvas, relined.

Height, 44 inches; width, 29 inches.

Formerly in the Collection of M. de Senac, Paris.

200-
622

JOHN RILEY
English Painter, 1646-1691

PORTRAIT OF LADY WILLIAM ELLIOTT.

Seated beside a table, on which she rests her left arm, the lady is seen at three-quarters length. She wears a blue gown open at the neck, having white ruffles about the corsage and at the elbows. A red scarf falls from her shoulders and rests on her lap, and in her hands she holds a cluster of flowers.

A contemporary of Lely and Kneller, Riley is an artist but little known today, many of his best works being ascribed to Lely, though Walpole regarded him as one of the best English painters. He was patronized by Charles II and his court, also by James II, and was appointed court painter to William and Mary.

Canvas.

Height, 48½ inches; width, 38½ inches.

FRANCESCO GUARDI
Italian Painter, 1712-1793

VENICE—SAN GIORGIO MAGGIORE.

The scene shows the Church and Monastery of San Giorgio at the left, with numerous gondolas and market boats passing in the foreground; at the right stretches a long row of buildings, with the dome and towers of a distant church under a summer sky flecked with light clouds.

Canvas, relined. Height, $17\frac{3}{4}$ inches; width, $30\frac{3}{4}$ inches.
From the Collection of Comte de Monferrat, France.

SIR HENRY RAEBURN
Scotch Painter, 1756-1823

PORTRAIT OF JAMES HAIG.

The handsome youth wears a dark blue coat, above which appear a buff waistcoat and white stock, while a mass of waving dark hair falls over his left temple. The subject, who is said to have been eighteen years of age when this portrait was painted, later became First Judge of the Madras Civil Service. It was painted in 1812, the year that Raeburn was elected President of the Scottish Society of Artists, at which time he was fifty-six years of age, and in the fullness of his powers.

Canvas. Height, 29 inches; width, 24 inches.

From the David H. King Collection. - 1905 - \$14 - \$9000 - H. B. Hollins

Sold at Christie's July 1st 1899 - \$95 (See original piece) £325.10 - Colnaghi & Co
Catalogued in *Annuaire de la Peinture* 1901 - Page 104 -
Catalogued in *Greig's Raeburn* 1911 - Page 127 -

SIR WILLIAM BEECHEY
English Painter, 1753-1839

PORTRAIT OF MISS MELVILLE.

The canvas shows a young woman in a white dress open at the neck, the corsage bordered with a frill of white lace, with a blue sash about the waist. Her powdered hair, bound with a fillet of white ribbon, falls in curls about her ears. In her lap she holds an open book. A pleasing landscape forms the background.

Beechey, who was court painter to George III, was a popular and prolific portrait painter, and during the sixty-four years of his career exhibited no less than 362 portraits at the Royal Academy. His portraits in their day were admired for their truth to nature and their freshness of color, which they still retain.

Canvas.

Height, 36½ inches; width, 30½ inches.

From the Collection of Mr. Jules Espir, London.

626

RICHARD WILSON

English Painter, 1714-1782

ITALIAN LANDSCAPE

From the elevated foreground a group of stone pines rises at the left of the picture, beneath which a number of figures are gathered, and at the right rises a mass of ruined masonry; in the middle distance a lake lies in the valley, on the farther shore of which is a building and on the horizon a ridge of hills beneath a warm summer sky. In composition, color and aerial perspective he was unsurpassed; qualities which he won from his stay in Italy and to which the two noble canvases in this collection bear witness.

Canvas.

Height, 38 inches; width, 53½ inches.

627

SIR GODFREY KNELLER

English Painter, 1648-1723

PORTRAIT OF SIR CHRISTOPHER WREN.

Wearing a long silk robe of a brown color, and the curled wig of the time, Wren stands beside a sculptured table on which rests his right arm; the lace wrist ruffles and knotted lace scarf at his neck give a degree of elegance to his dress. The face is seen in nearly full view, his eyes directed at the observer.

Kneller, who was court painter to five successive English monarchs, had the most illustrious men of his time to sit to him, and it was but natural that the greatest of English architects should have been one of them.

Canvas.

Height, 50 inches; width, 40 inches.

From Henry Graves & Co., Pall Mall, London.

628

1450 -
PETER PAUL RUBENS
Flemish Painter, 1577-1640

SALOME.

The young woman, wearing a yellow dress open at the neck, holds a salver in her hands; across her shoulder falls a deep red mantle, held by a jeweled chain which crosses her breast; her auburn hair falls about her neck. At her side stands a blonde young woman in dark blue dress with slashed sleeves, her hair dressed with strands of pearls.

Canvas.

Height, 50 inches; width, 40 inches.

From the Collection of M. Gavet, Paris.

629

200 -
FRANCESCO ZUCCARELLI
Italian Painter, 1702-1788

ENGLISH LANDSCAPE.

The picture presents one of those decorative landscapes with small figures, on which the renown of the artist rests. Beyond a clump of noble trees which rise at the right, is seen a stately house toward which a coach, drawn by six horses, approaches, followed by horsemen. Their advance has frightened some deer which are seen scampering across the foreground. Other figures at the right stand watching the coach pass. The picture is one of the artist's English subjects, a country in which he took up his residence and where he won great popularity.

Canvas.

Height, 39½ inches; width, 49½ inches.

630

H200 -
GEORGE ROMNEY
English Painter, 1754-1802

Portrait of Sir Richard Joseph Sullivan
PORTRAIT OF SIR RICHARD JOSEPH SULLIVAN.

A handsome blue-eyed man, wearing a red coat, black knee breeches and a powdered wig, is seen seated with his leg crossed, his right elbow on a table, his hand to his cheek, his gaze directed at some distant object. Against the white waistcoat, which appears below his coat, rests a colored fob, and a low-toned landscape supplies the background. The subject

was of Irish birth, but most of his life was passed in England, where he won renown as a writer. He was elected a member of Parliament in 1787, and died in 1806.

Canvas, relined.

Height, 50 inches; width, 40 inches.

Bought of Knoedler & Co., who acquired it from Thos. Agnew & Sons, London.

Bk. Thos. Agnew Oct 1902 - £ Mxxx -

Sold - Nov 10/1904 - \$ANSxx -

631

NICOLAS LANCRET (School of)

French Painter, 1690-1743

THE SWING.

1400- In the midst of a gay picnic party, a swing has been suspended from the branches of a tall tree, in which a young woman is seated. She is dressed in a pink and white dress, and a youth in red holds the guiding rope attached to the swing. Seated on the ground about the swing are a number of maids and youths engaged in love-making, while beyond stretches a peaceful landscape with figures.

Lancret as a painter of "Fêtes Galantes," was a follower of Watteau, whom he greatly admired; he is sometimes called the Art Child of Watteau. His art shows easy and graceful movement and pleasing, silvery color.

Canvas.

Height, 44 inches; width, 36 inches.

From the Collection of Count A. de Ganay, Paris.

632

425- FRANS POURBUS

Flemish Painter, 1569-1622

MARIE DE GONZAGA, WIFE OF THE DUKE OF MANTUA.

The portrait shows a young woman, seen at half length, wearing a richly brocaded gown with puffed sleeves and a wide lace ruff; in her left hand she holds a fan, her right resting on a table. Her blond hair falls in curls about her ears, with a strand of pearls across the top of her head; two strands of pearls across her bosom, and pendant pearls hang from her ears. The background shows an architectural design. Pourbus went from the Netherlands to Mantua in 1600, thence in 1609 to Paris, where he was appointed court painter to Marie de Medici, wife of Henry IV, where he remained until the time of his death.

Canvas.

Height, 50 inches; width, 40 inches.

From the Collection of C. Hoogendick, Amsterdam.

SIR THOMAS LAWRENCE

English, 1769-1830

CHARITY: THE MISSES NEWDIGATE OF SURREY.

The two young women dressed in white are seen at full length standing together, the arm of one about the waist of her sister, who extends her hand with a piece of silver toward a young boy in a red coat, who stands looking wistfully up at her. The gray wall which forms the background of the two figures in white terminates at the right, showing a pleasing summer landscape.

Canvas.

Height, 84 inches; width, 57 inches.

Shown at the Exhibition of Fair Women, London, 1894.

Shown at the Loan Exhibition for the Benefit of the Orthopaedic Hospital, New York, November, 1903.

1000-
MXXX-
634RICHARD WILSON
English Painter, 1713-1782

ENGLISH LANDSCAPE.

*M. Knedler & Co.
a view of Sion House, the Thames
from New.*

Through broad stretches of peaceful English country curves the river Thames, reaching away in the middle distance, until lost to view among the low hills. At the right beyond the river is seen Sion House, one of the stately ancestral English houses, the seat of the Duke of Northumberland, and beneath the tall trees that spread their tops against the sunset sky, several figures appear, with others grouped at the left.

Starting as a portrait painter, Wilson later became known as "the Father of English landscape art," and is now numbered among the classic painters.

Canvas.

Height, 36 inches; width, 54 inches.

Bought of Knoedler & Co.

*From the Novae Collection 1878 -**From the Jean Louis Micotte 1899, #21, £530, Lawrie & Co.*

MICHEL ANGELO DA CARAVAGGIO

Italian, 1569-1609

PETER IN PRISON VISITED BY THE ANGEL.

In the foreground an angel clothed in white and red with extended wings and raised right hand bends toward Peter and lays his left hand on the manacle which encircles his wrist. Peter, his hair and beard a snowy

white, looks up at the beautiful face of the messenger, who has suddenly appeared before him as a vision of light.

Caravaggio began his career at Milan as an assistant of fresco painters, then went to Venice to study the work of Giorgione, later going to Rome and Naples, where most of his life was passed. The picture, which has been in the family of Mrs. Hollins for more than a century, has never been publicly exhibited before.

Canvas.

Height, 39 inches; width, 53 inches.

636

1000-

SIR MARTIN ARCHER SHEE

English Painter, 1769-1850

PORTRAIT OF THE COUNTESS OF ERROLL.

The lady, seen at full length, wears a dark dress, the front open over a white petticoat, and over her shoulders a white fichu held up a wide red sash about her waist; on her head is a wide-brimmed hat of black, topped by red and black plumes, beneath which her powdered hair falls in curls about her shoulders. A low-toned landscape fills the background. Though of Irish birth, Shee won his success as a portrait painter in London, and succeeded Sir Thomas Lawrence as President of the Royal Academy, in 1830.

Canvas.

Height, 92 inches; width, 57 inches.

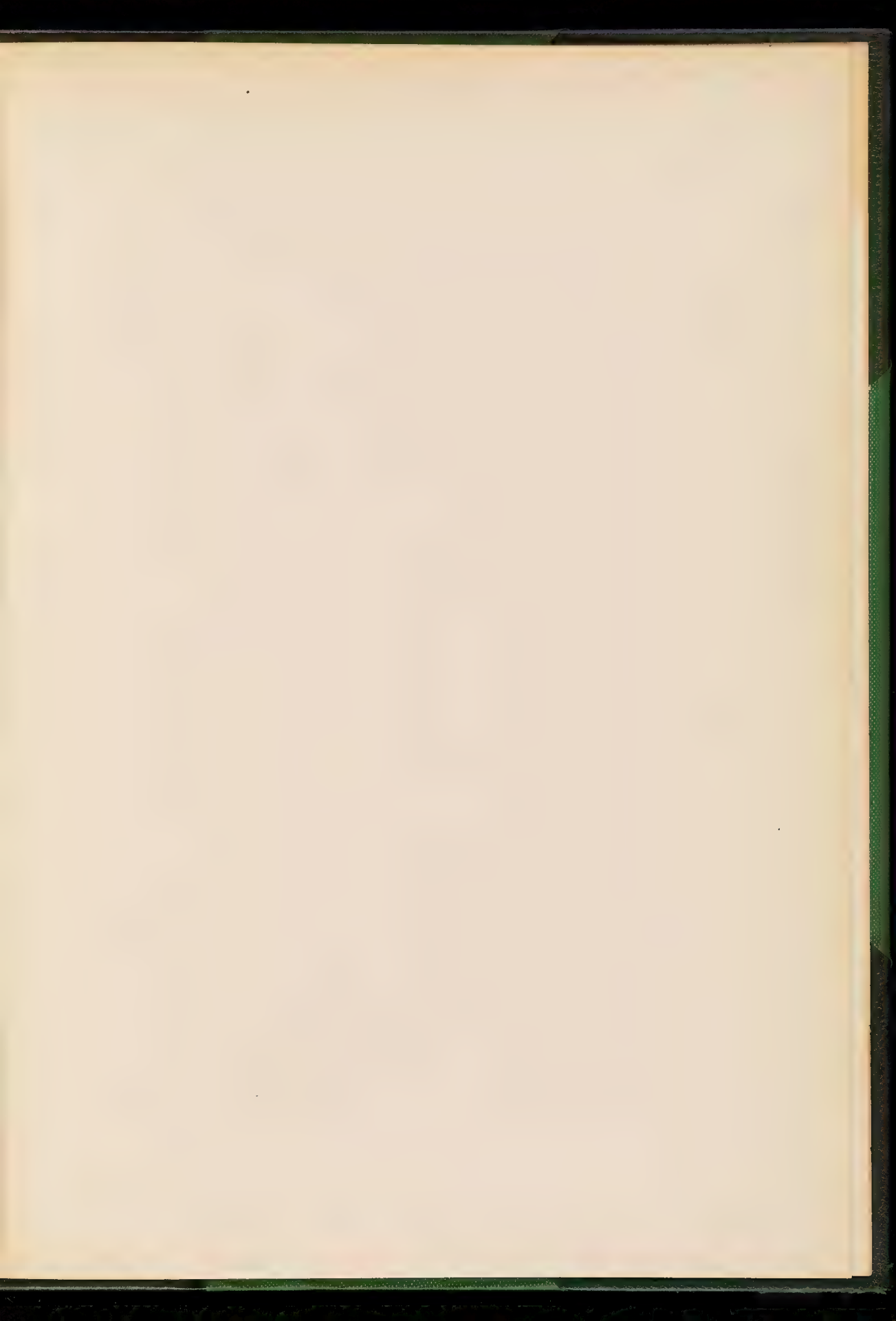
From the Walmer House Collection, Kent, England.



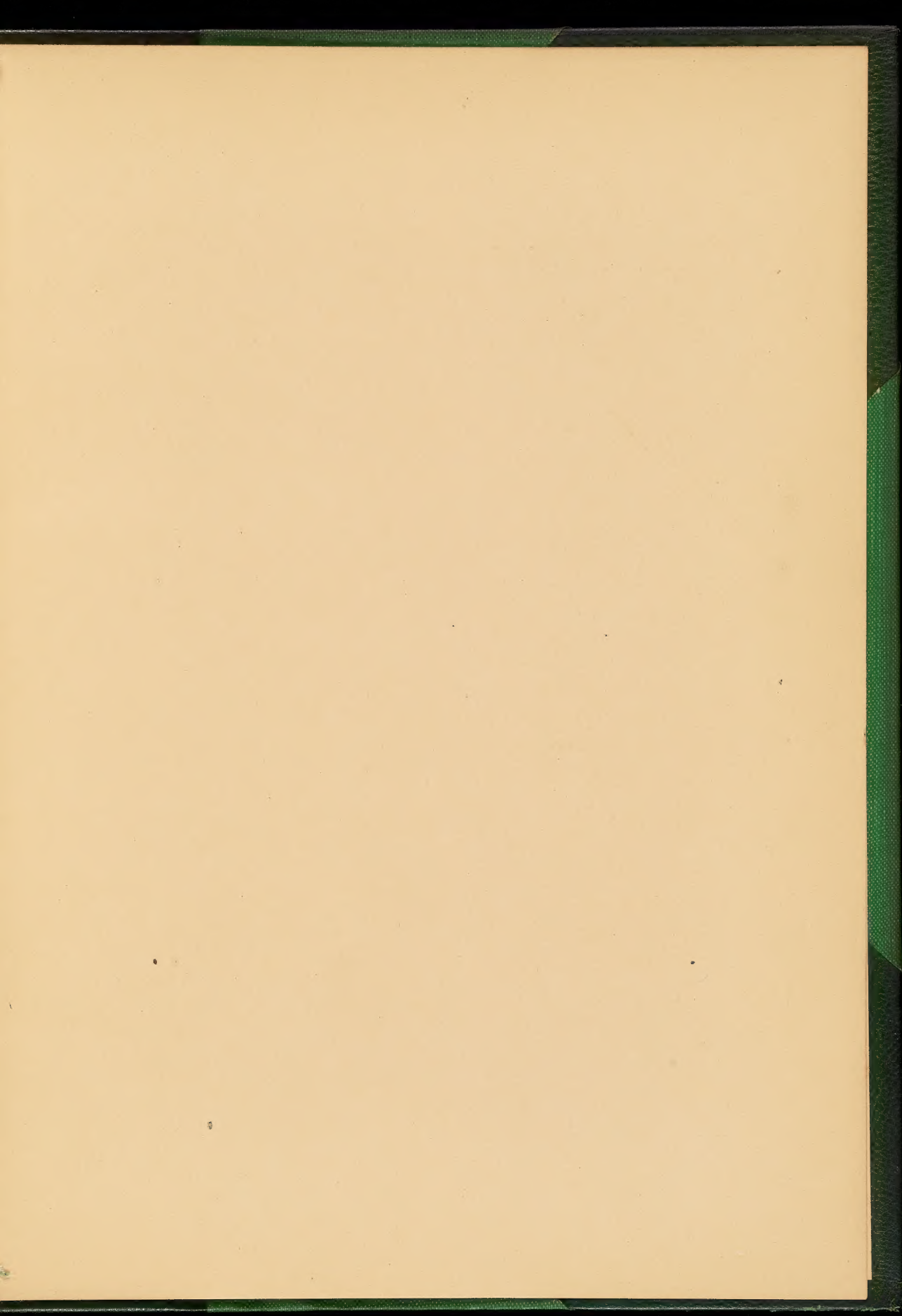
No. 617. THE DUCHESS OF GLOUCESTER
By Sir Joshua Reynolds











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